

The School Arts Book

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No. 3

THE UNDERSTANDING OF MAPS AND PLANS

ONE of the criticisms against our geography methods is that we induct the pupil abruptly into the map exercises of the text-book without his ever having learned to interpret the map in terms of actual topography. Thus the wriggly black lines remain merely lines to him, not flowing rivers. The dots are dots alone, and do not make him think of cities, thronged with people busy with commerce. The map itself is merely a checker-board of colored patches and not an expansive area, diversified with a panorama of topographic images. In short, the scheme of map colors and symbols, which function as a complete and highly descriptive language to the trained eye, are entirely without significance to the average schoolboy; and as a consequence his geography lesson is barren of those graphic notions which would lend it the interest of which it stands in need.

It may be a surprise to our high school principals to know that the average graduate of the high school, having completed twelve years of study in our public schools, does not know which way the rivers flow; does not know which is highland and which lowland; does not realize any relation between mountains and rivers; does not know which are the shallow marine areas and which the deeper ones; does not, in short, visualize in the slightest degree, when conning the text-book map. A simple test in this direction will yield results that are unbelievable, if set down in cold print. A college freshman wrote in his entrance examination that "sand dunes move at the

rate of sixty miles an hour." A girl in the same class thought that Wall St. was in Texas (—a long street with a wall beside it) and that the stocks were cattle; and that the "bulls and bears" were fierce quadrupeds that materially added to the wildness of that frontier scene. A high school graduate looked at a physical map of the United States, and reasoned deliberately that the Mississippi River rose in the Gulf of Mexico, flowed north into the Great Lakes, and that these would, therefore, be salt if there was not an outlet into Hudson Bay. This young woman was no dullard, being, on the contrary, bright and teachable. She said it had never occurred to her before to read the map.

I took occasion to cite a number of similar cases in the *Popular Educator* of January, 1905. These are all of them authentic, drawn from scores of similar cases, and representing different localities in the United States. Any high school principal can unearth similar cases by giving a simple test.

As a step toward remedying this defect in the early geography work, the following series of exercises is proposed. These in themselves are attractive to the pupil; and, if carefully carried out and reviewed, they will, it is believed, establish in his mind that sub-conscious tendency to look into the map instead of at it, without which our text-book maps are all but meaningless to the young student of geography.

PLANS AND ELEVATIONS

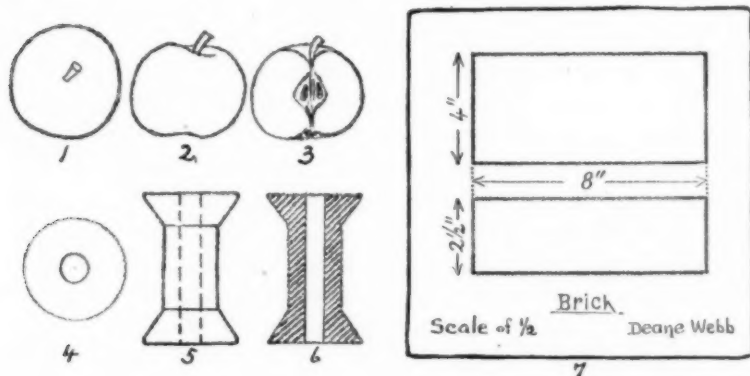
1. Each pupil bring an apple. Set it, stem up, on the desk. Draw a diagram* of the apple as it appears from directly above. We may call this the plan of the apple. (Fig. 1.)

2. Draw the apple as it looks from the side. This is the side view, or elevation, of the apple. (Fig. 2.)

* Avoid a light and shade treatment. This is not picturemaking.

3. Cut the apple into halves, from stem to blossom. Place a half with the cut surface facing the pupil. Let him diagram this view. The result is a section, or profile, of the apple. (Fig. 3.)

4. Each pupil bring a spool. Stand it on one of its flat faces. Diagram its appearance from directly above. This is what, of the spool? The plan. (Fig. 4.)



5. Set the spool off to one side, and draw the side view. Draw dashed lines to show where the opening passes through. This is the what of the spool? The elevation. (Fig. 5.)

6. Split the spool in two. Draw a diagram of the exposed surface. Shade the cut surface with close set diagonal lines. This is what of the spool? The section or profile. (Fig. 6.)

SCALE, FULL SIZE.

7. Procure a common brick. Let the pupils measure it in length, breadth, and thickness with their rulers. Reduce these dimensions to "round numbers," easy to deal with.

With the brick resting on one of its broad faces, draw its plan. We cannot draw it full size because our paper is not large enough. What shall we do? Reduce its length and breadth in the same proportion. We shall then have a scale drawing. If we divide each dimension by two, the drawing will be on a scale of 1-2.

Directly under this plan of the brick draw the side elevation to the same scale. Connect the two drawings by dotted lines, to show that they are different views of the same object.

Tell the real dimensions of the brick by drawing fine lines terminating in arrow heads. Break each line at the centre, and in the vacant space print the dimension. Use the sign " for inches. (The sign ' means feet.)

In the lower left corner of the sheet print, neatly, the scale. Balancing this, print your name in the opposite corner, in small, neat lettering.

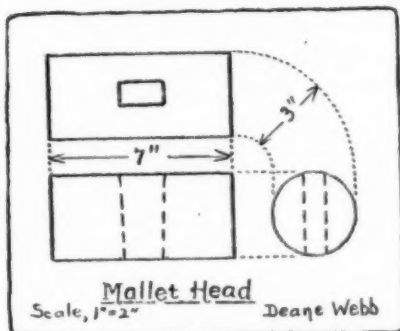
Print the title of the drawing in an appropriate place (wherever it seems to balance the drawing best), and underscore it with a line which does not touch the letters. (Fig. 7.)

8. Get a mallet head, and in a similar way draw its plan and elevation to a scale of 1-2, or, as we may say, a scale of 1"=2".

In the side view, or elevation, show, by dashed lines, where the opening for the handle passes through.

So far this drawing does not tell the whole story. The mallet head might be square or it might be round. We must draw a third view,—the end elevation. It may be drawn directly opposite either one of the views already finished.

Connect all three drawings by dotted lines, or leaders, to show that they all relate to the same object. Add the appropriate dimensions, title, scale, legend, and signature, as in the previous exercise. (Fig. 8.)



8

Feet, ('); Inches, (").

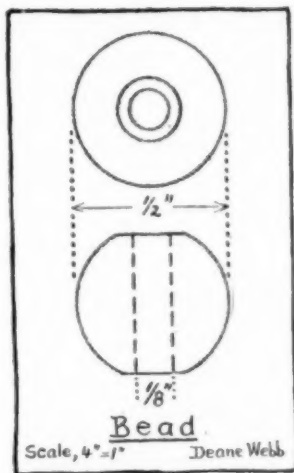
Model line, a heavy line defining the object. _____

Invisible line, a dashed line denoting edges present in the model, but not visible. - - - - -

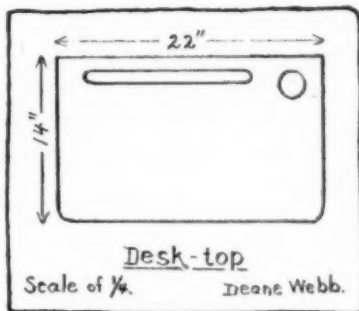
Dimension line, a light line terminating in arrow heads and open in centre to contain the figures. <----->

Leader, a dotted line used to connect various views of the same object.>

10



9



11

ENLARGED SCALE.

9. Borrow some wooden beads from the kindergarten,—one for each pupil. Here is a manufactured object that, instead of being too large, is too small, to conveniently show its actual dimensions. We must draw it on an enlarged scale, say $4'' = 1''$.

Looking down into the opening of the bead, let us agree upon that view as the plan. Draw it with all dimensions four times increased.

Directly above this plan draw the elevation, using dashed lines to show the invisible passage through the bead.

Connect the two views with dotted leaders.

Finish up the drawing with dimensions, scale, legend, title and signature, as before. (Fig. 9.)

10. Review.

Draw the spool to an enlarged scale of $2'' = 1''$. In this exercise review and fix thoroughly the character and function of each of the following (Fig. 10):—

Feet ('); inches (").

Model line (heavy lines defining the object.)

Invisible line (a dashed line denoting edges existing in the object, but not visible.)

Dimension line (a light line terminating in arrow heads, and opened at the centre to contain the figures.)

Leader (a dotted line used to connect the various views of one object.)

(There are two other lines used in construction drawing,—the centre line and the construction line. But these need not complicate the present series of exercises.)

11. Draw a plan of the desk top to a scale of 1-4. The measurements may be reduced to "round numbers," and the details (ink-well and pen-trough) may be added independent of scale. (Fig. 11.)

MAPS AND PROFILES.

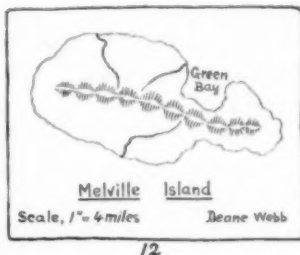
12. Plans of land and water are called maps.

Let an island of sand be moulded on a box cover or other piece of waste wood. Let its outline include a bay, a peninsula, and an isthmus. Let the pupils come up and measure its principal dimensions, and then draw its plan, or map, to a convenient scale.

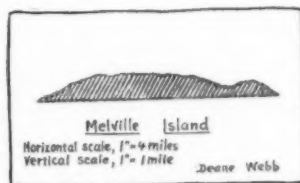
A range of hills should now be moulded in this sand island. The pupils may show these hills by hachures similar to those used in the printed maps.

Down the slopes of this range of hills make several depressions, or furrows, to represent river valleys. In each lay a piece of wet * string, crookedly, to represent a river. Let the pupils draw these rivers in their proper relation to the slope and divide.

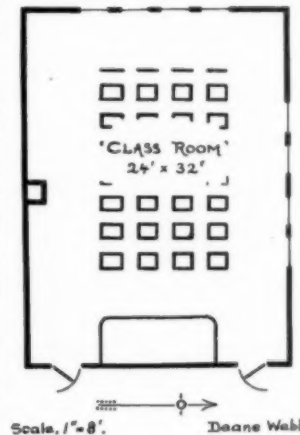
In printing the scale and title, the pupil may allow his imagination to work, both as to the size of the island and its name. As a reward for unusually neat lettering, a pupil may be permitted to name his mountain range, the most important stream, the bay, etc. (Fig. 12.)



12



13

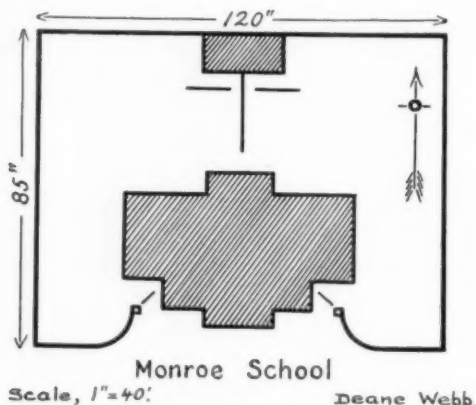


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* The string is more manageable when wet.

13. Using a sheet of cardboard or a sharp ruler as a cutter, divide the island across the middle, and push the nearer half out of the way so as to expose the section, or profile, of the island.

Let the pupils draw this profile to two scales,—one for the horizontal dimension, the other for the vertical, as is usually done. Thus we may say that the island is sixteen miles across, and its divide, at the section, is 3-4 of a mile high. A convenient scale for the horizontal dimension will then be $1''=4$



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miles, and for the vertical dimension, or altitude, $1'' = 1$ mile.

Make the drawing to these scales, and state them both in the lower left corner. Finish the drawing with title and signature, all neatly lettered. (Fig. 13.)

14. At recess let the pupils determine, with a yard-stick or a tape-measure, the dimensions of the school grounds. Let these be recorded in a rough sketch map on the blackboard.

From this blackboard sketch map let the pupils work up a more carefully drawn map on paper to a convenient scale. The plan of the school building should appear in its proper proportions, but all the minor dimensions in the map may be approximated instead of adhering to the scale.

Draw also an arrow showing cardinal points. (Fig. 14.)

15. As a final exercise in this series, let the pupils draw a plan of their schoolroom. Only the main dimensions need adhere to a definite scale. In the illustration (Fig. 15) the individual desks are shown. If this detail seems beyond the ability of the average pupil in the class the drawing may be simplified by leaving out the individual desks and indicating with a rectangle merely the floor space devoted to all of them together.

The walls should now be strengthened in line, with door and window spaces left in the proper places, according to the arrangement of the particular room being drawn.

Finish up with an arrow showing the cardinal points, and with the dimensions, title, and signature.

WALTER J. KENYON

State Normal School, San Francisco, Cal.

BASKETRY.

IV



THE first small basket is but little more difficult to make than the first mat. The spokes are a little longer to allow for turning up, and are of the same sized reed.

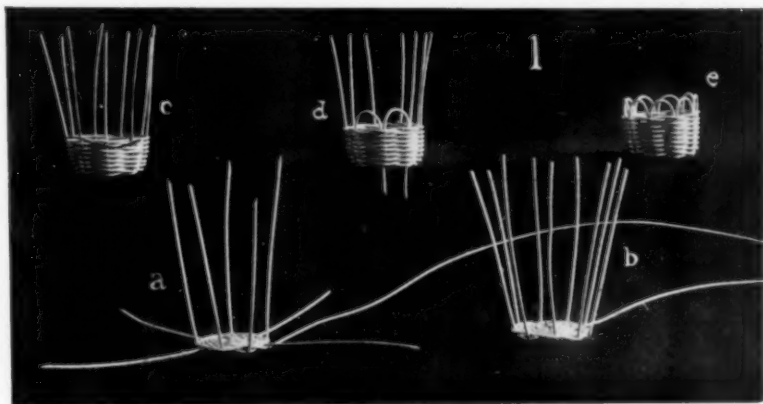
Fig. 1 shows the successive steps in the construction of the simplest basket. The weaving is started as in Fig. 2, Article II.,* and is continued until it is about 17-8" in diameter, when the spokes are turned up and become stakes. A glance at Fig. 1 (a) will show why all the stakes do not stay in a perpendicular position the first time the weaver goes around them. Fig. 1 (b) shows the weaver twice around and the stakes all standing erect.

The future shape of the basket is determined at this point in the weaving. If a straight, perpendicular-sided basket is wanted, Fig. 1 (e), give the weaver tension enough to hold the stakes upright after three or four rows of weaving. If a straight, flaring-sided basket is wanted, Fig. 2 (a), do not give the first rows of weaving so much tension, thereby allowing the stakes to flare. In weaving all straight-sided baskets, after the stakes stand at a satisfactory angle, be very careful to see that the weaver has no tension whatever. Personal taste and good judgment are the factors which determine the angle of the flare. If a curved-sided basket is wanted, Fig. 2 (b), start with the stakes quite flaring, and keep an even tension on the weaver as the weaving progresses and until the desired curve is woven

* School Arts Book, May, 1905.

in. Always remember that tension on the weaver will bring the stakes together. Fig. 3 shows the correct method of holding a small basket during the weaving of the sides.

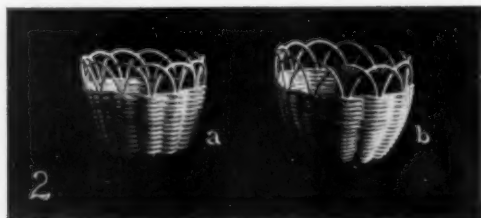
When the basket is woven to the desired height, overcast the weaving around the stakes just as it was done around the spokes of the mat. This process was described and illus-



trated in Article II., Fig. 7. The basket may then be finished satisfactorily by using either border a or b, Article II., Fig. 8. Make the stakes long enough to push through the weaving, as shown in Fig. 1 (d). This will stiffen the sides of the basket, and give it a more finished appearance. After all the stakes are pushed through, get the curves and loops of the border all regular in outline and the same height either by measurement or by turning the basket bottom side up on a flat surface and making all the loops touch the surface.

Fig. 4 (a, b, and c) illustrates another simple and very effective construction. The bottom is made with the paring weave as described and illustrated in Article II., Fig. 9. Four

reeds cross four reeds, thus giving sixteen spokes. When the bottom is woven to about two inches in diameter, turn up the spokes as at a, bringing the weavers to the outside. Behind these two and beside a stake, insert a third weaver as shown at b, and weave three rows of triple weaving, Article I.,* Fig. 9. Stop this weaving by pushing each weaver down behind and beside a stake and out through the bottom of the basket. Fig. 4 (c) shows the three weavers as they stick out below the bottom of the basket.† Commence the single weaving by the Indian method (Article I., Fig. 4), and continue it until the desired height has been woven. Insert two more



weavers and weave three rows of triple weaving before making the border. Notice the bands formed by this triple weaving.

The border may be closed by one or the other of the closed borders illustrated in Article III., Fig. 2. For small baskets c is the best closed border I have found. For baskets 5 to 7 inches in diameter b is best, and for those up to 8 or 9 inches use d.

When the single weaving is used for the main body of the basket, and bands of triple weaving are used at the top and

* School Arts Book, I. April, 1905; II. May, 1905; III. June, 1905.

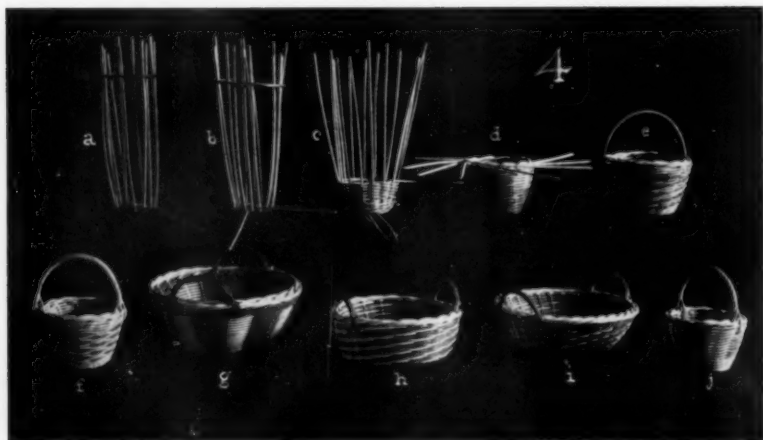
† Note. If the weaving is too tight to admit of pushing the stakes down, use a common scratch awl to make room for them. One cannot use the awl too freely in closing borders and making handles.

bottom, a pleasing variety of designs may be made by weaving either the bands of colored weavers and the body of natural ones, or vice versa.

Fig. 5 illustrates the consecutive steps in the making of the twisted handles shown in the lower row of Fig. 4. The illustrative work is wound around a piece of wood which takes the place of the upper end of the basket. A piece of 4 reed is inserted beside the stakes on opposite sides of the rim as shown at Fig. 4. This forms the foundation of the handles, shown on f and j. For the other baskets in Fig. 4 two pieces are used. One is inserted beside a stake on one side of the basket, and the other just opposite beside another stake. These are then curved over and inserted beside the third and fourth stake from where they were first inserted, thus forming the semi-circular foundation on which the twisting is done.



A reed, wet until very pliable, is now inserted to the left of the right-hand side of the foundation reed, Fig. 5 (1). This is now twisted three times around the foundation reed, and comes to the outside of the basket, as shown at 2. It is now put through to the inside of the basket, outside of the foundation reed, just below the closed border, and brought to the front just below the first twisting, as shown at 3. Follow the first twist back to the starting point, keeping the weaver



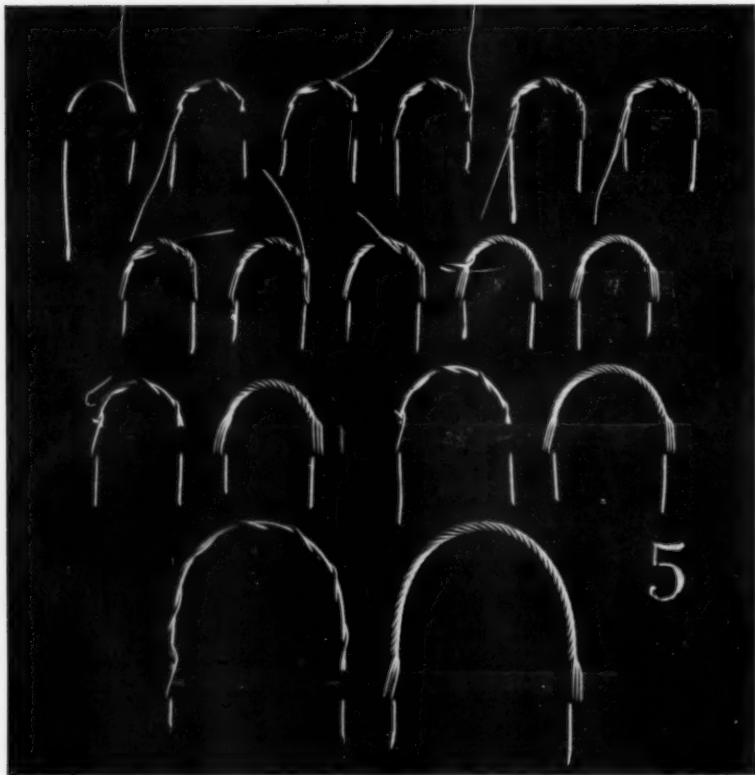
beside the first twist. Do not let the weaver cross the first one. Keep it beside the first at all times. It now goes to the inside, and is put through to the outside to the right of the foundation reed, and brought up as at 4, and twisted to the left beside the first two until it reaches the point a, where the first (almost universal) error is made. The reed should go to the left of the one already there, as shown at 5, then to the inside of the basket and up to the front, as shown at 6. Twist it

back beside the others, put it to the inside and again to the outside to the right of the second. Look out for error b at this point. Fig. 7 is correct. Go back and forth once more, and finish as shown at 8. Fig. 9 shows the completed handle.

The secret of a good handle is in adjusting the ratio of the foundation weaver, diameter of semi-circle, and number of twists so that when the winding is completed the handle will have the appearance of a closely twisted rope. The handle just described has a 1 5-8" semi-circular foundation of No. 4 reed, and is bound with No. 2 reed twisted three times around to start with. Winding should always continue until the foundation reed is completely covered. Fig. 5 c shows a handle with a 2" semi-circular foundation of No. 4 reed twisted three times around with No. 3 reed. D has a foundation of No. 5 reed twisted with No. 2 reed four twists, and e is another, adapted to a larger basket as a bail handle. Its dimensions and the number of twists are clearly shown. The foundation is No. 5 reed, and the winding weaver is of No. 3. These are sufficient to enable one to judge the ratio which will give a good handle.

In order to take advantage of the constructive decorative features spoken of in Article I., it is necessary to know how to get the correct number of spokes for any desired diameter of bottom, as the woven figures spoken of in that article are dependent upon the ratio of the number of stakes to the number of weavers. When the bottom of a basket is less than 4 inches in diameter, it is well to have the stakes not more than 1-2 inch apart, and in those from 4 to 6 inches not more than 3-4 inch apart.

It is also my practice in making baskets less than 3 inches in diameter to have the spokes turn up and form the stakes, and for those larger to cut spokes only long enough for the



bottom, and insert one stake each side of each spoke after the bottom is woven. This gives twice as many stakes as spokes. When you find out the desired size for the bottom of the basket, decide on the number of stakes. An illustration or two will give you the method of getting this number:—

For instance, if nine stakes were wanted, have two long spokes cross two long spokes and insert one short spoke, as

shown in Article II., Figs. 2, 3, and 4. Weave the bottom the desired diameter, and turn up the nine spokes as stakes. If eighteen stakes were wanted, cut spokes as above only long enough for the bottom. When it is woven insert a stake each side of each spoke, and the result is eighteen stakes.

Three spokes crossing three spokes and turning up when the bottom is woven gives twelve stakes, and if the spokes are cut only long enough for the bottom and a stake inserted each side of each one the result will be twenty-four stakes.

Four crossing four and turning up will give eighteen, and by insertion thirty-six.

Five crossing five and turning up will give twenty, and by insertion forty.

Then, again, if one is not extra careful to get the spacing of the spokes equal, it will be found easy, when the bottom is partly woven, to insert a stake where two are too far apart or to cut out one where they are too near together. This will never be noticed when the bottom is fully woven. One can easily see that in this way one can get any number of stakes on which to weave. By reference to article I. any one can find the ratio between stakes and weavers used in making the baskets shown in Fig. 4. All are made with the triple weave and colored and natural weavers. F and j are about 1 3-4" in diameter at the bottom, g about 4", and h and i about 3 1-2".

The decorative initial at the beginning shows the adaptation of decorative weavers in making a small demijohn. Its foundation is a quart vichie bottle. The weavers used can be easily seen, also the proportionate spacing of bands. The handles are twisted just as on a basket. Stakes and handle foundations are of No. 4 and the weavers of No. 2.

Fig. 6 shows a small jug covered with weaving part way up. This was selected for its outline and covered, because it had



a large "trade mark" glazed upon its surface. The baskets shown in Fig. 6 will be described later.

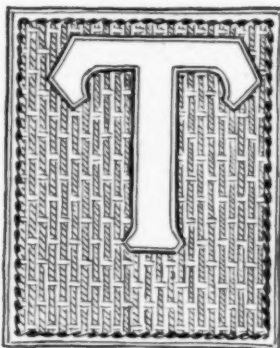
I purposely omit detailed dimensions. They should be suggested by the one making the basket. What would seem correct to me might offend another, and I do not care to be misunderstood as wishing to force my own taste in matters of proportion upon any one else.

Be yourself fully and completely, and let your work exemplify the fact that you are doing your own thinking and simply using the information you acquire as suggestive of greater possibilities.

LUTHER WESTON TURNER

Director of Manual Training, The Hill School, Pottstown, Pa.

GUILD WORK IN A GRAMMAR SCHOOL



THE joy which comes from a thing of beauty comes first to the one who makes it, and that one may be a little child in school. A good design applied and made practical is of lasting benefit to pupil, teacher, and all concerned. To the pupil it means a growing consciousness of power which may be the salvation of some who get little or no satisfaction in other studies. To the teacher who dares to let the children "really make it" the work of giving a design lesson becomes a matter of guiding rather than urging. It takes nerve and a steady hand, and there are times when driving a motor car would seem tame in comparison,—but who would not rather drive than walk if he has a goal to reach. The "all concerned" includes every one, from the baby brother to the chance visitor who marvels that one so small could do so well.

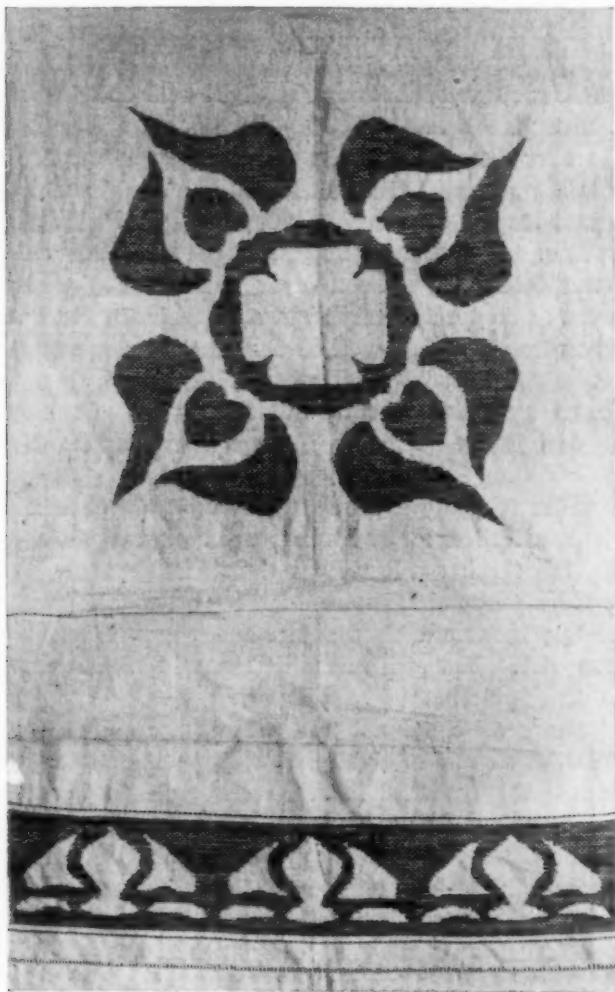
Being convinced that designs, when good, even in a grammar school should be applied, the questions of materials and how to get them are among the first mountains to be removed by the teacher. For materials for small things such as mats, bags, various cases, pillow covers, book covers, towels, etc., the children may bring pennies, and goods bought at wholesale can be made to do wonders at small cost. Then the child owns the product and although the school may have little to show when the treasures have been "carried home" the benefit to the child is much increased. If only one design can be applied let the child keep the finished treasure, and may it never shrink at sight of grandmother's sampler.

But there are larger things which children can do, and the individual work is a preparation for them. Many teachers

spend time and money in making the schoolroom attractive. Why not have it really worth while by making its adornment a school exercise? The children can make things far better than the ready-made shop variety, and the only cost will be that of raw materials. Curtains for the blackboard, book-case, or windows, a screen for the corner, or a cover for "teacher's desk" or table. These things can and should be beautiful. Many problems of schoolroom decoration can be solved with great benefit during the design lessons, and surely with fifty busy brains at work something beautiful ought to be evolved fit for school or home.

As to materials, huckabuck and the wider more costly basket cloths which take the same simple darning stitch are admirably adapted to guild work because the stitch does not vary in different hands. You cannot tell where one girl's work joins that of another, as in stitches which show individuality. The ecru huckabuck lends itself particularly well to good color schemes, and can be used where white would not be suitable. Coarse linens and fine burlaps take the darning stitch also, and the girls themselves vary it as the cloth suggests, often inventing stitches which give a charming effect. The cross stitch on scrim or basket cloth is a simple and excellent one which any girl can master. A pair of blackboard curtains, with an eighth grade design of cows and trees makes one room very attractive. A border of little girls on a smaller curtain in the same room adds still more to the pleasure of all who enter there.

The huckabuck curtain, Fig. 2, was taken as an eighth-grade class exercise in design. The plants in the schoolroom window wanted the bright sunlight which sometimes troubled the girls at their desks. If the long shades were pulled down to protect the children, then the plants were hidden from the light. A short curtain around the plants would solve the problem to the



satisfaction of all. But nothing short of a beautiful bit of drapery would take the place of those plants during the sunny hours, so it was proposed to make a curtain as an exercise in design.

Huckabuck was chosen as a light and suitable material, and several girls hemmed it. By careful measuring it was decided in class how many units would reach across the curtain and how large those units should be. Each girl cut her paper the desired length, deciding the width herself, thus determining the depth of the border. The unit was to be bi-lateral, so the paper was folded to make a crease for the centre line. The spots were to be purely conventional, so beginning with a meaningless centre, the girls worked for beauty of curve and proportion. Both sides were drawn freehand, and then the best one chosen by which to cut a stencil pattern. Each pupil cut several designs, none being thrown away unless hopelessly spoiled.

In order to apply a class exercise to a single article, there must be a selection made from many designs. To avoid hurt feelings, the teacher selected all the desirable spots, and then let the class make the final choice by vote. The chosen spot immediately became a class affair, and everyone had a part in the enterprise. The girl whose design was chosen, traced the pattern on the cloth.

Of course all could not take part in the actual working of the border, so a guild of eight girls was appointed by the teacher, not because they excelled in arithmetic or history, but because they were anxious to use their hands, and could be trusted to do their best. (Don't you know what to do with that restless, troublesome girl? Just try her at this.) If, after careful instruction a girl continued to make knots on the back of her work or skipped stitches when she should not, she was "discharged," and another girl put in her place. This happened only once.



Now the problem for the teacher was what to do with the rest of the class while these eight girls sat in a row on a settee and plied their needles almost breathlessly. To tell the other girls to be busy at just "plain drawing" would have been rank injustice, and to have suggested books might have caused a riot. But several of the teachers had bought materials for table covers, pillow covers, and small hand bags, to which they wanted school designs applied.

This was extra work, but there were fingers itching to do it, and soon the whole schoolroom was turned into a little arts and crafts shop, with the teacher as a forelady. One girl was busy all the time just tending to thread, needles, and different colored silks and flosses. It was a happy, busy place, and when the girls filed out at noon they walked on their toes, with heads thrown back, and faces lit up with the joy of living and doing. And somehow the teacher felt that way too!

The large table cover, Fig. 1, is the third of its kind, designed in the seventh grade and worked by twelve girls at odd minutes, mostly before school during the noon hours of winter days when a little out-door exercise went a long way. It has furnished excellent busy work for girls who might otherwise have been on the street. The first table cloth was made for a schoolroom, the second for a teacher's fair (it was purchased before it ever reached the salesroom), and this one sold for twelve dollars, the profits to swell the fund for pottery, Japanese prints, etc., to be used in the drawing.

The four-fold screen (6) is the result of a ninth grade class exercise. Each girl made a model screen of colored paper, folding and cutting a 9 x 12 sheet to get the desired proportions. The wood work was represented by strips of paper cut and pasted over the ground work, dividing it in various ways. This design was chosen by one of the teachers who wanted a screen for her

home. Having no manual training department in the school, the frame had to be made to order by a carpenter, but the cutting and sewing were done by several girls of the ninth grade. The ground



work of coarse linen was stretched on an inside frame, and the spots, cut from green burlap to match the wood, were appliqued with heavy red floss. The couching stitch makes a good edge, and is easily mastered. In this case three straight strands were used with a double cross thread to give the edge an appearance of strength.

There are many other ways in which the designs of children can be used with pleasure and profit. Guild work makes it possible to make large things, and there is no reason why designs for hooked rugs, portieres, and curtains, should not be made for anyone who is willing to furnish the materials.

One thing is certain,—it pays. The schoolroom is a brighter, happier place, the girls are better for having made it so, the teacher, the parents, the whole neighborhood, all take a step forward and upward. Many girls are making things at home during the summer, using their own patterns, and this is one of the most encouraging signs that the good is really overcoming the bad in design and in general living. The inspiration

is strong enough to live outside of the school in spite of the choking effect of ready-made articles and stamped patterns of the department stores. The girls are learning to choose the good and reject the bad, and the least improvement in this direction is to be hailed with joy.

HELEN E. CLEAVES

Teacher of Drawing, Hyde Park School for Girls, Boston

A BLOTTING PAD

THIS model was made after the pupils had acquired some skill in the use of tools, especially the knife, and knew, to a certain extent, the possibilities of wood-cuts, the disastrous results of working to sharp curves, and the folly of attempting the other impossible cuts of the beginner.

After a talk on the subject of blotters, the pupils were asked to design one, the size, shape, knob and decoration to be original.

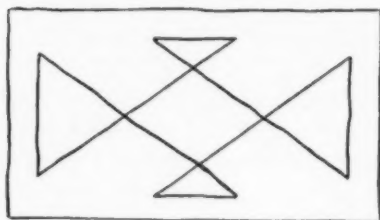
The blotter needs some form of decoration, and carving seems to be the most artistic, dignified, and simple means of decorating wood. It is hoped that the wood carving does not suggest "chip-carving," that purely mechanical process of the overcrowding of geometric forms into design, if design it be, but rather that more meritorious work, that simple genuine sort which has received so much attention throughout the ages. Its best forms were determined centuries ago by masters to whom we must still look for our ideals in both design and execution. Some knowledge of the antiquity and of the worth of this craft furnishes an incentive for good work upon the blotter.

Examples of simple designs with ornament in straight lines only were drawn on the board and modifications of these suggested. The pupils were advised many times to keep the work big and simple and to use only straight lines in the decoration.

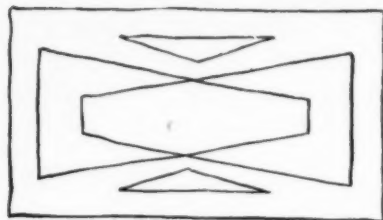
Preliminary sketches were now made by the pupils. These were corrected by the teacher, and suggestions were offered for improving the design. Such original designs as 1 and 2 were considered in the light of the principles of pure design and the necessary technique. The sharp angles were modified, the spacing corrected, the thin lines made strong and significant. Compare Fig. 3.

Each pupil now made a working drawing* such as is required for each model in the course. This being completed, the top and bottom were worked out in wood, the pupil following such directions as these:—

First, square up the wood† to the required size, i.e., make



1.



2.

top 3 1-4" x 5" x 5-16", the bottom 3 1-4" x 4 7-8" x 9-16", and be sure that all sides are square. The difference in length between the top and the bottom is to allow for the thickness of the blotting paper. (See Fig. 4.) To round the bottom, chisel across the grain or use the block plane. The radius of the curve will vary, according to the thickness and length of the bottom, one 4 7-8" x 9-16" will require a radius 5 1-2" long.

Trace the design for the decoration on the wood for the top, using carbon paper. Be careful not to use thumb tacks

on the design. Now carve the design, making the background about 1-16" to 1-8" deep. "But we have no carving tools," is the cry. No, but you have Sloyd knives, and they are all you will need; not much of an equipment, but still the only tool used in the designs illustrated. Care must be taken to cut all lines deep enough to allow for getting the background out with-

* See October number, p. 120.

† Whitewood was used. Some of the knobs were made in oak for the sake of a better thread.



FIG. 4.

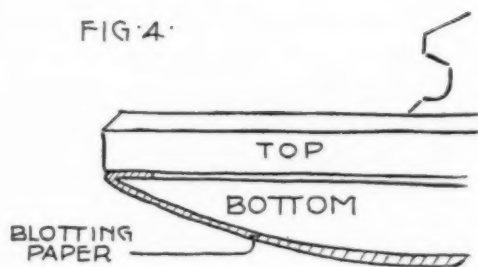
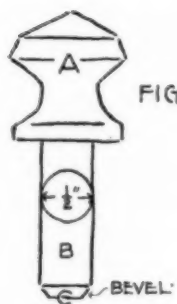
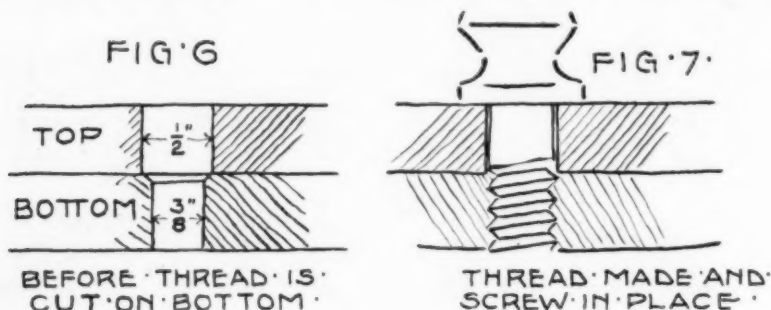


FIG. 5.



out chipping away the design, or getting the stringy effect of rough chipping. Be sure the knife is sharp, especially at the point. A bevel on the edge of the top will prevent the edge from chipping, and also add to the general finished appearance of the work.

Now cut out the knob or handle. This is a fine example



in heavy whittling. Square up the stock to the size required in the design (A Fig. 5), and whittle to the desired form. The vase forms may be taken as suggestive of the desired form. Make the part for the screw (B Fig. 5) 1-2" square, then proceed to whittle to the round form, first by making eight sides, then sixteen sides, and finally the cylinder. Do not use sandpaper, as the screw-box,* a cutting tool, is to be used after the knob is 1-2" in diameter. Bevel the end (C Fig. 5) to facilitate the cutting of the thread. Slowly turn this into the screw-box until the thread is cut. Do not continue to turn after the shoulder of the knob is flush with the top of the screw-box, or you will strip the thread.

Bore through the centre of the top, using the 1-2" or No. 8 R. and J. bit. This size will allow the screw to slip through

* A screw box and $\frac{1}{8}$ " tap to cut thread of this diameter may be purchased for about 90 cents.

without binding. With the bottom in place, put both parts in the vice, and allow the bit to mark the center of the bottom. This will insure the holes being opposite. (See Fig. 6.) Next bore through the bottom, using 3-8", or No. 6 bit. After beveling the upper edge of this hole, use the 1-2" tap to cut the threads. It is best to put the bottom in the vice to prevent splitting. Figure 7 shows the threads completed and the knob in place.

Now apply color or stain to the exposed surfaces, and finish the pad, using a wax or other medium.

Cut out a piece of blotting paper, allowing an inch for folding between the ends of the top and bottom, assemble the parts, and the blotter is completed.

JOHN MESSENGER, JR.

High School, Fitchburg, Mass.

ANNOTATED OUTLINES

DECEMBER

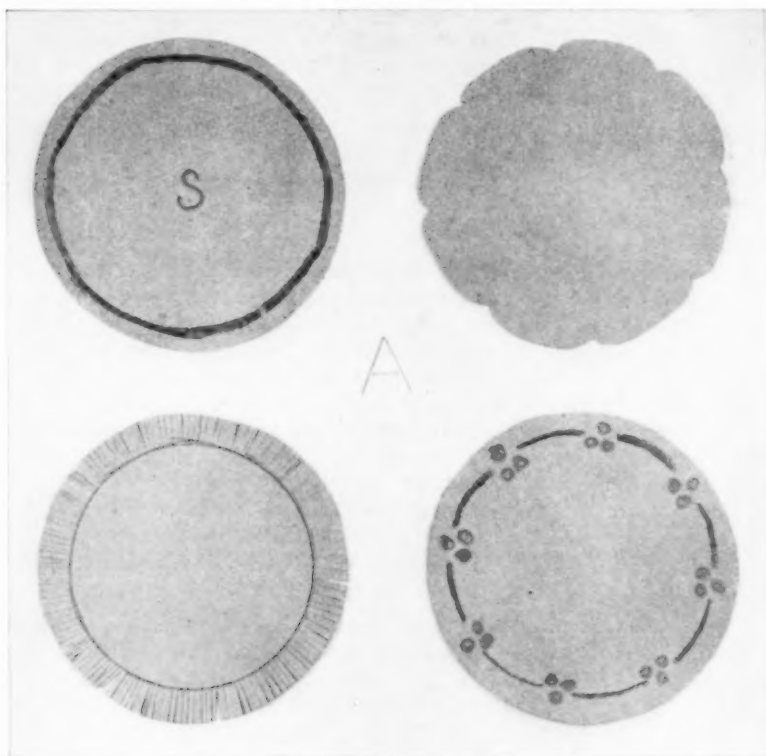
CONSTRUCTIVE DRAWING AND DESIGN

HANDICRAFT is the watchword for December. Do not spend time in regretting lack of equipment for such work; select the things to be made, go ahead with the planning and drawing, full of enthusiasm for a beautiful result, and your pupils will follow—yea, run ahead of you. Scissors, knives, saws, whatever is necessary will appear, and the things will be made. At least that has always been my experience with the boys and girls. As I see in memory the splendid children with whom I have worked, children of the wealthy and of the poor, children in the city slum and in the little red schoolhouse at the cross-roads, and recall what they have done for me; and then in imagination see the schools of just such children everywhere who will be doing things for Christmas this year, I feel like paraphrasing some of the lines in Whittier's Autumn Festival in praise of the boys and girls in our schools:—

O seekers after something new,
So full of hope, whate'er be sent,
Your confidence o'er runs our due;
Your fervor shames our discontent.

We doubt our eyes, but you work on;
We murmur, but the papers fill;
We watch for shadows, but your sun
Of gladness shines before us still.

An enthusiastic school will do anything, find anything the teacher wants. Ask for an elephant, and they will bring you a toy elephant better than a real one. Ask for a star, and they will find a piece of one for you, and tell the very place where it fell all blazing from the sky.



If the suggestions made last month were acted upon, the pupils in all grades have already chosen things to make for Christmas, and have been doing the necessary preparatory work, whether according to the Outline in detail or not.

The outline given here must, of course, follow the plan previously blocked out; but the annotations will be found helpful, it is hoped, whatever the particular objects being made may be.

PRIMARY

FIRST YEAR. Review the circle and the straight and curved lines.

Learn the terms "horizontal and vertical." Find examples of horizontal and vertical in the room, out of doors. Practice drawing common simple objects involving the use of these lines,—electric poles and wires, bridges, young trees, fences, etc. Review the capital letters. Try the word "Christmas" and the date 1905.

Make a simple object for use at Christmas.

Circles of colored paper, or of white paper colored by the pupils, may be used as mats for vases, plain, or with the edges cut into scallops or fringe, A. If plain, they may be ornamented with a ring of holly berries.

The easiest way to get circles for coloring is to mark around some circular thing,—a butter plate or a tin box cover. To locate points for making the scallops or the berries, cut a circle the same size of thin paper. Fold it up as many times as required to make quarters, eighths, or sixteenths, and, before unfolding, snip off the corners. This will give a notched circle which may be laid over the other one for marking the required points.

The initial of the friend to whom the mat is to be given may be placed in the center, and "Christmas, 1905," may be printed on the back.

SECOND YEAR. Review circle, square, and oblong, and learn their details.

Teach Diameter first, by folding a circle, a square, and an oblong of paper. Draw the figures in different positions, and add the diameters. Teach the term Parallel. By means of a paper square teach the diagonals of the square (never mind the diagonals in the oblong). Practice the capital letters.

Make a simple object for use at Christmas.

Any object easily made, involving the circle, square, or oblong, will do. A match scratcher, wind-mill, lantern, or corner book-mark (see School Arts Book for December, 1903) are all good. Such a Christmas card as that shown at B is good. The picture is pasted on a sheet of appropriate size, and a line drawn around the picture a little distance from it to frame it. (Draw each as a horizontal line, by turning the sheet so that the line is always drawn below the picture.) The greeting may be written or, better, printed; and the holly berries or other ornament may be added in color. At B the sheet has been pasted inside a cover of paper of another color. Red would be best—red on the outside and white inside.

THIRD YEAR. Learn how to use the ruler both for measuring and ruling straight lines.

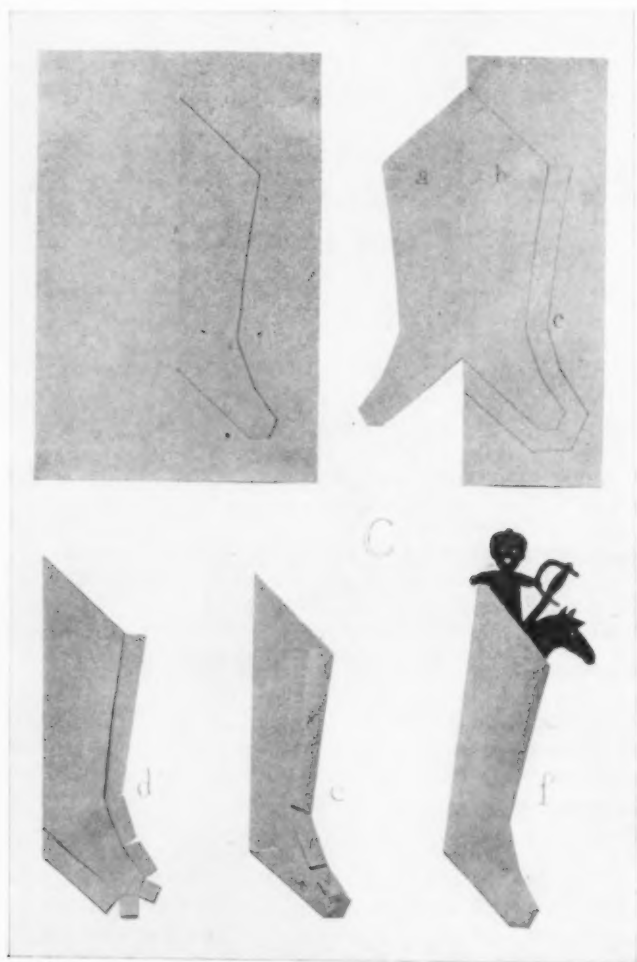


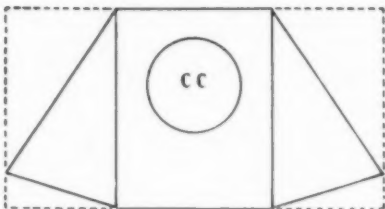
Review drawing squares and oblongs in different positions on the board, and then have their sides measured.

Practice ruling lines one foot long, six inches long, ten inches long. Then add the half-inch, and draw lines of different lengths involving the use of inch and half-inch. For example, cut from paper a square three inches and one-half on a side,—an oblong 2 1-2 inches by 5 1-2 inches. Fold for diameters and diagonals. Write the names of each part in correct position on each.

Make a simple object for use at Christmas.

Some object of paper or card based on the square or oblong, involving the use of a Christmas symbol or a Christmas picture (see School Arts Book for December, 1903, p. 156; and for 1904, pp. 210, 211, 239) will do; but a Christmas stocking is more difficult, and therefore better discipline. If the children have done the work previously outlined in this grade, they will have no trouble if they follow directions. The steps are shown on plate C. Fold a sheet of paper, and draw on one-half the conventional outline of the stocking (excellent practice in judging oblique lines). Unfold and cut as shown at a. Fold a over on b, and draw the lines c one-half an inch away all around except at the top. Cut out on these new lines, and notch the larger part at the angles, as shown at d. Fold over the laps as at e. Paste the laps at xxx, then pull out the upper side, and press it down onto the laps, so that they will





stick inside the stocking, as shown at f. The children may now cut freehand from paper the toys they would like to find in their stockings at Christmas. The stockings may be colored, or the toys cut from colored paper, or from white paper and colored.

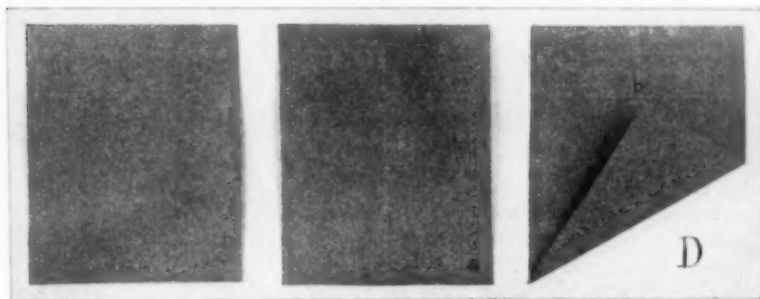
If this seems too difficult, try the Christmas picture, CC.



INTERMEDIATE

FOURTH YEAR. Review square and oblong, and study the equilateral triangle. Learn to trisect and to measure to one-quarter inch.

The illustrations at D show the easiest way to locate the upper point for cutting an equilateral triangle; namely, by using one side of a rectangle as the measure for the others. Take any rectangle nearly square, fold it to obtain a vertical axis. Unfold. Turn the corner a over to touch the axis



at a point where the fold will start from the other lower corner. This point b is the required upper corner of the triangle, having all its sides equal to the lower edge of the rectangular paper. Unfold, rule the two oblique edges, and cut out the triangle. Fold it to obtain the third axis. Have squares, oblongs, and equilateral triangles drawn on the board in every position in which they appear symmetrical on a vertical axis.

Teach trisect, by cutting a crayon, dividing lines on the blackboard (locating the two trisecting points at the same time by means of two crayons), then by folding a four-inch square of paper. Apply what has been learned to the making of a book-mark, E, containing a Christmas symbol. This may be made of colored papers. The forms may be drawn and colored. The word Christmas may be printed near the top of the paper, and 1905 below the symbol. There are several good variations of this subject, all appropriate to second grade.

Make a simple object for use at Christmas.

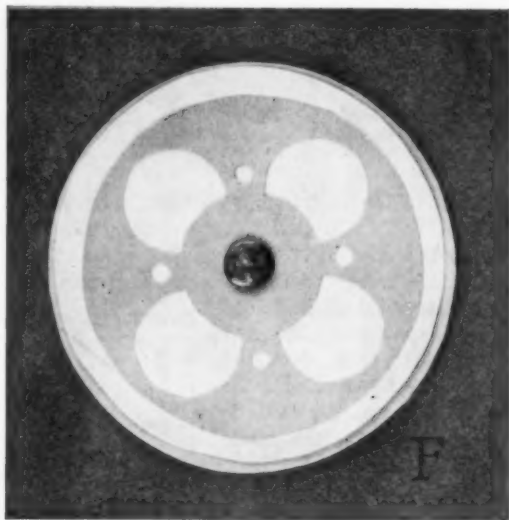
Anything within the range of the pupils' powers will do; but the object here given is a penwiper, F, as announced last month.

Discuss the best material for wiping a pen, how large a penwiper should be, and the easiest way of making a pretty one. The one shown at F is made of four circles of old cotton cloth, a circle of broadcloth, and a circle of broadcloth of a different color, this last being cut to form an ornamental cap. A button sewed on in the center completes the design, and holds the whole together. Make

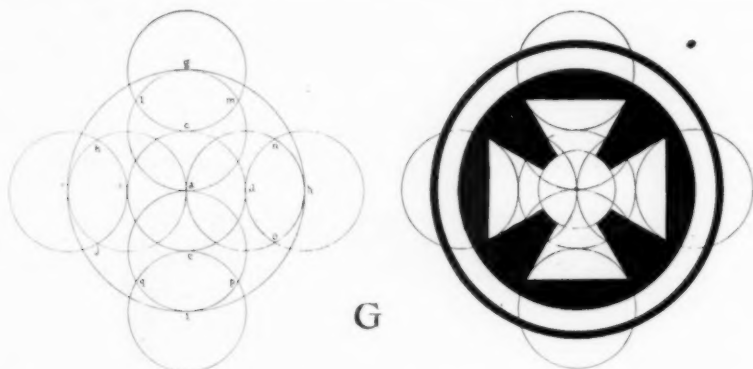


such a penwiper, using available materials. Sketch the design, and transfer it to the material before attempting to cut the ornamental cap. Let the colors selected be a tint and a shade of the same color, or a hue with gray or black.

FIFTH YEAR. Review circle, square, oblong, and equilateral triangle, drawing them accurately with instruments.



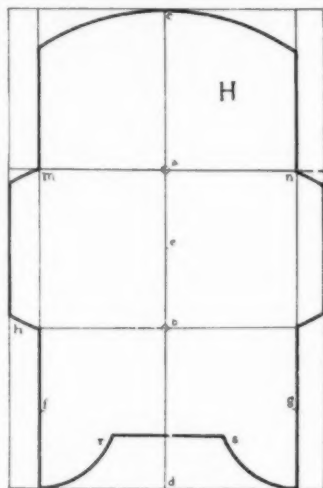
Practice cutting these figures from paper, freehand, to secure a set having the same apparent size. Begin with a two-inch circle. When the set is right, as near as may be judged, reproduce the figures accurately, and cut them from oak tag. Study the Christmas symbols, and draw such an one as G. Draw a horizontal and a vertical line intersecting each other (not shown in the diagram). At the point of intersection a, with a radius of three-fourths of an inch, draw a circle. With b, c, d, and e as centers and the same radius, draw other circles. With f, g, h, and i as centers and the same radius, draw other circles. With a as center and radius af, draw the large circle. By connecting opposite points of intersection, jn, ko, lp, mq, the oblique sides



of four equilateral triangles are drawn. Connect *jk*, *lm*, *no*, and *pq*, to complete the triangles. Add the central circle and the enclosing circle of such a size that the whole is pleasing. The ground may be colored as shown in the illustration, or the cross and the enclosing ring may be colored. Any equal armed cross is a symbol of the "Good News" (proclaimed by four evangelists, and destined to be told north, south, east, and west, until the whole earth—typified by the circle—is filled with it, and the circle is the symbol of completeness, the whole earth, eternity. Red is the symbol of love, and green of fruitfulness, prosperity, immortality,—colors peculiarly appropriate to Christmas. The cross and the ring might be cut from gold paper, gold being the symbol of heavenly wisdom, and of whatever is glorious and of great value.

Make a simple object for use at Christmas.

Anything involving but two dimensions in drawing will do. The object selected for this outline is a pocket case, *H*, suitable for holding the geometric



figures of oak tag, or for holding car-tickets, etc. It may be made as a gift for some school friend.

Take a sheet 6" x 9", draw its long axis and trisect it, locating the points a and b. Draw lines through these points parallel to the short sides of the



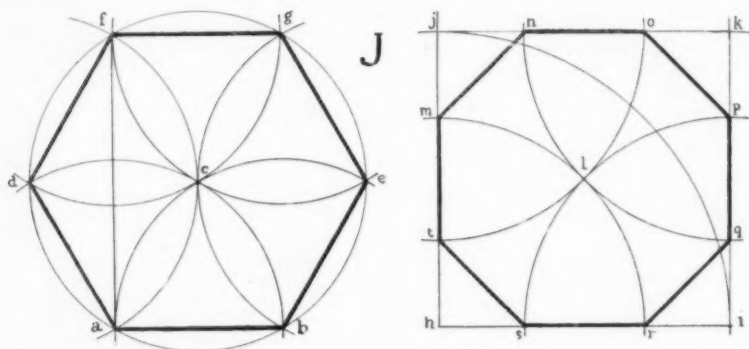
sheet; draw a line parallel to each long side and one-half inch from it. Find the center of the sheet, e. Locate the points f and g, one and one-half inches from the short side. With center at e and radius e c, draw the curve of the flap. With center at d and radius dm, draw the arcs m and n. With same radius and center at c, draw the arcs h and i. With centers at f and g, draw the arcs r and s. The horizontal line r is one inch from the edge. Cut out on the dark lines and fold to make the pocket case. The laps, mh and ni, may be folded over first and glued on the outside, so that they will come inside, if the glue is strong; but if it is weak, the part fg would better be folded up first, the laps glued on the inside, and folded over upon it.

The illustration, I, shows a similar case, but with more elaborate modifications. An ornamental label designed by the pupil has been added inside the flap, and a rubber band has been added to snap around the case. This case was made of leatherette. Book-binders linen, or buckram, or leather, are good. If paper must be used for the finished case, oak tag is best.

SIXTH YEAR. Review the circle and square with compasses and ruler, and learn to construct the hexagon and octagon.

These figures, J, should be worked out by the class under the skilful questioning of the teacher. Among several ways of approach, this is one: Draw a line a b; with a as center and a radius ab, draw an arc, bcd; with the same radius and b as a center, draw ace. With the same radius and c

as a center, draw a circle. Without changing the radius draw arcs with d and e as centers, passing through af and bg. Draw similar arcs with f and g as centers. Test with the compasses the distances from a to d, d to f, f to g, etc. What is true of them? What figure would be formed by drawing straight lines from a to d, d to f, etc.? If a, c, and b were connected with straight lines, what figure would be formed? How many such are there in the large figure? Could you not construct an equilateral triangle on any given



base, say ab? Could you not construct a hexagon, one side ab, being given? Could you not construct one within any given circle?

Draw the line fa. What relation does it bear to ab? With how few arcs could you locate point f and thus be enabled to draw fa at right angles to ab. Given hi, can you not now find jh at right angles to it? and cut it off by means of an arc so that it will be equal in length to hi? Having i and j could you not, with the same radius, locate k, the fourth corner for a geometric figure? Connect the points. How do you know this to be a square? By means of diagonals find the center of this square, l. With h as a center and a radius equal to hl, draw an arc to cut the square at m and r. Draw similar arcs with the other corners of the square as centers. Draw lines connecting m and n, n and o, o and p, etc. How do these lines compare in length? What figure have you constructed within the square? Could you now draw an octagon inside any square?

Apply the knowledge thus gained in making some Christmas symbol, K, for example. Let each pupil think it out for himself, beginning with the largest circle. The symbol shown was made from red and green paper



on a dark red ground. The side of one equilateral triangle was cut to make possible the interlacing. The interlaced triangles symbolize "a double portion" of the divine spirit (one triangle being the symbol of God and of Wisdom). It is the "Seal of Solomon," and appears to this day on Mohammedan coins, and may be discovered inlaid upon the chair in Hofmann's *Christ in the Temple* ("for behold a greater than Solomon is here"). Having the form of a star, with the Greek cross (modified)

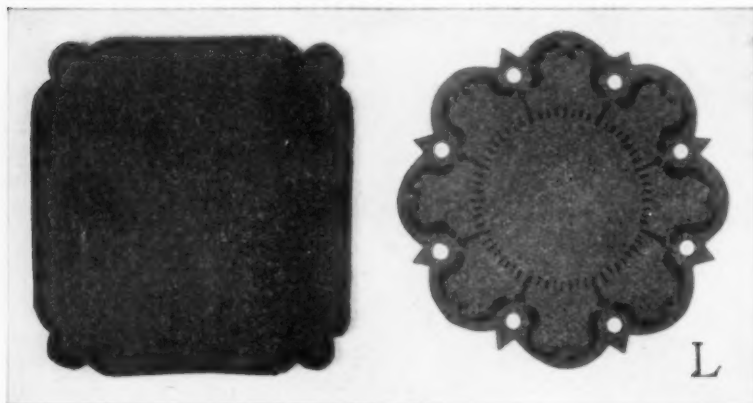
in the center, it becomes an appropriate Christmas symbol.

Make a simple object for use at Christmas.

Any object involving but two dimensions in drawing, and drawing to scale, will do. The object previously selected for this grade is a table mat for a lamp or vase of flowers. The mat may be very simple, like that at the left in Plate L, made of leather or of wood, polished above and covered with cotton flannel below to prevent scratching, or it may be more elaborate like that at the right made of leather, pierced and painted, tooled, or scorched. The form may be based on the square, hexagon, octagon, or circle. In any case the lamp for which it is intended should be measured and the mat designed especially for it. The first sketch or design may be made half-size or quarter-size, as the regular school drawing paper may require. A wooden mat may be ornamental by means of the pyrograph, if the pattern is very simple,—a line and dot pattern.

GRAMMAR

SEVENTH YEAR. Learn to develop the surface of a rectangular solid from a drawing.



By means of a chalk box and a large sheet of paper show how the surface of a solid is developed so that the entire surface may be cut from paper in one piece. Place a working drawing of the chalk box on the board, letter the corners, and then work out the development from the drawing, using the box and the paper flat* to help in making the process clear. Make a working drawing of a two-inch cube, and draw the flat.

Draw and make some useful and beautiful object.

If time is limited to less than two hours per week do not attempt to have all the pupils make both the objects selected for this grade. Let the girls make one and the boys the other.

1. Make a Christmas candy box, M. This box has ends of double thickness to be firmly pasted together, and a front of double thickness (not pasted) to allow for the insertion of the flap on the cover. The edges of the cover project one-eighth inch at each end to "break joints." Make the box of oak

* The developed surface; the paper which folded into shape makes the solid. Sometimes called a "pattern."

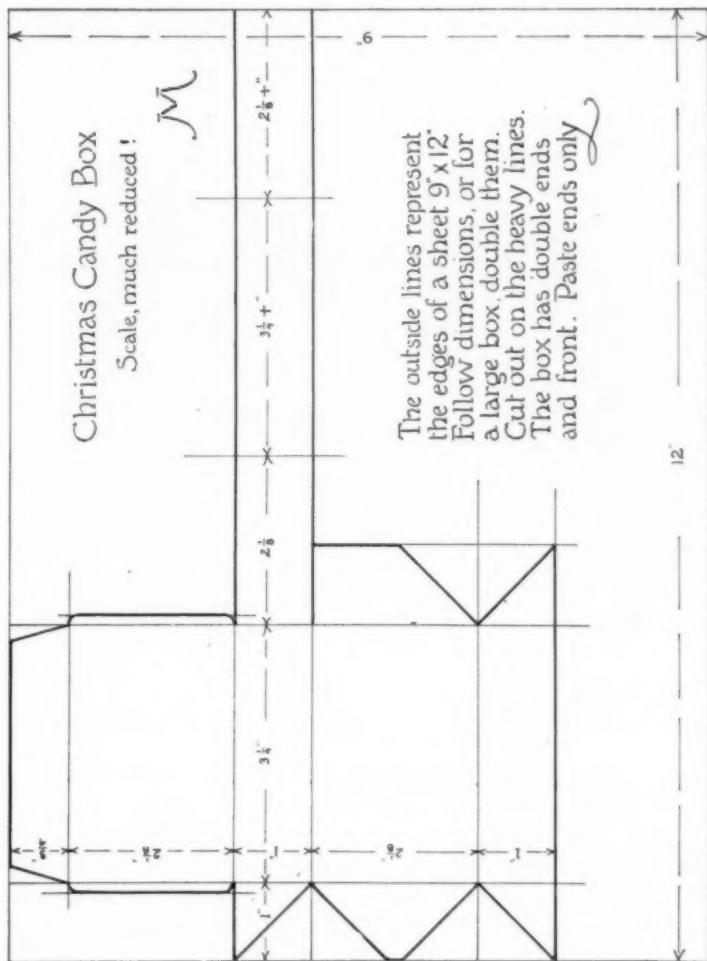
Christmas Candy Box

Scale, much reduced !

M

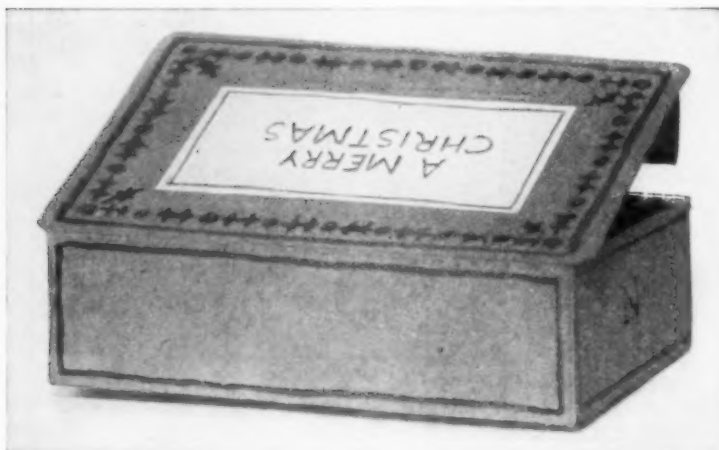
The outside lines represent the edges of a sheet 9" x 12". Follow dimensions, or for a large box double them. Cut out on the heavy lines. The box has double ends and front. Paste ends only.

Only



tag, and decorate it for Christmas with an appropriate salutation in Roman letters. See completed box at N.

2. Make a whisk broom holder. That shown in the illustration, O, is made from pasteboard, two pieces of lath planed down, and a few tacks. First get the whisk broom for which the holder is intended, and measure it. Then design the holder to fit the broom. Make the simple ornament of such a character that the tack heads will form a part of the design.



EIGHTH YEAR. Review the Geometric problems, and learn to develop the surface of a rectangular solid from a drawing.

See seventh year work for suggestions, if necessary. Make a working drawing of a block of wood having the length, breadth, and thickness of one of the regular school books—the history, for example—and develop its surface.

Draw and make some useful and beautiful object.

Do not attempt too much. It may be best for the girls to make one of the objects selected for this grade, and the boys the other.

1. Make a substantial case for some fine book owned by the person to whom you wish to make a Christmas present. For complete directions see



article by Mr. Hillyer in the June number of the *School Arts Book*, page 613.

2. Make a table book-rack. Sketches of six different forms of construction, by Mr. Albert W. Garritt of New York City, are given on Plate P. Other forms, completed, under the direction of Mr. E. A. Batchelder of Pasadena, are shown at Q. Full directions for making a book-rack will be given in the December number, with illustrations by Mr. John H. Jinks of Hampton Institute, Virginia.

NINTH YEAR. Review working drawings involving sections, and the development of surface.

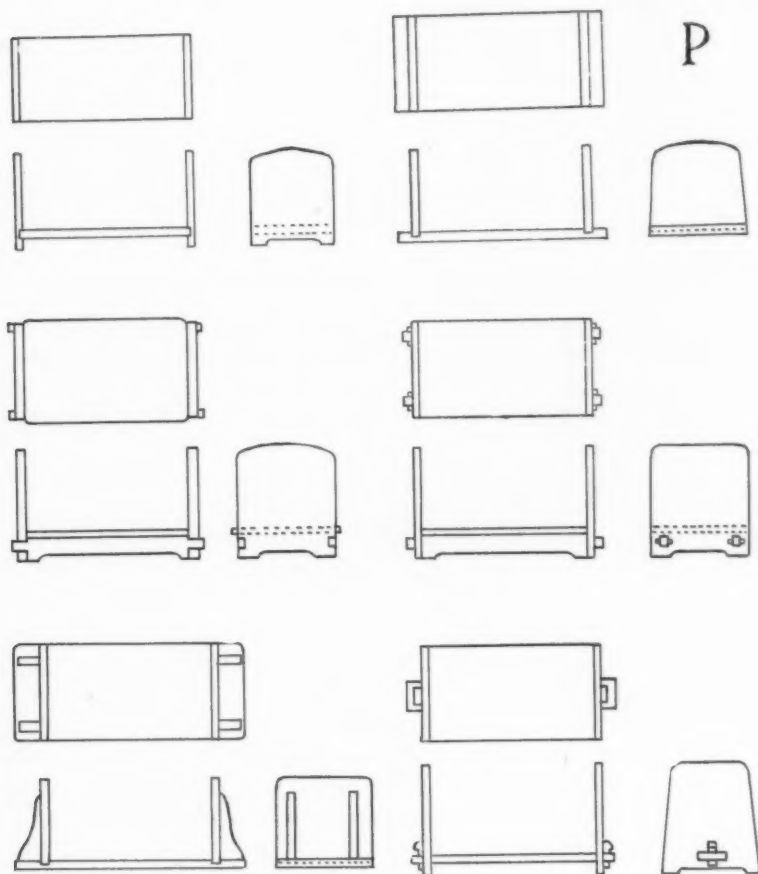
Select the objects to be made by the pupils and make these the basis for such review work as the pupils may need.

Draw and make some useful and beautiful object.

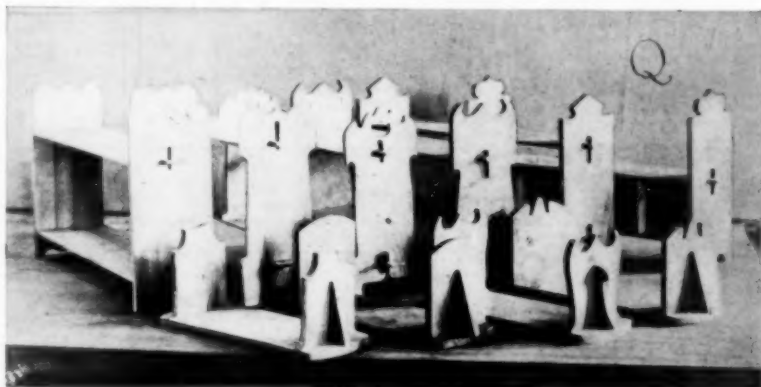
It is not necessary that the object chosen shall be one of the following. It is necessary that it be of interest to the pupils and within range of their powers. Possibly it may be best for

the girls to make one object and the boys another.

1. Make a glove box of pasteboard or wood, with modest ornament. The pasteboard box may be made as follows: On a sheet of rather stiff tough cardboard draw the flat shown at R. Score (cut less than half through) all the lines, and cut out the flat on the heavy lines. With slips of gummed paper, or slips glued or pasted at the time, fasten the corners as shown at a, b, c, keeping the corner of the box down on the desk in the position indicated. When this box is dry, place it on another sheet of cardboard and mark around



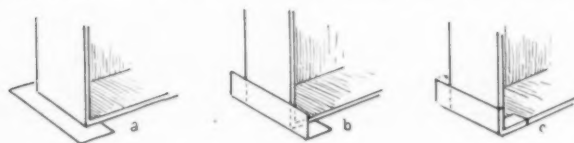
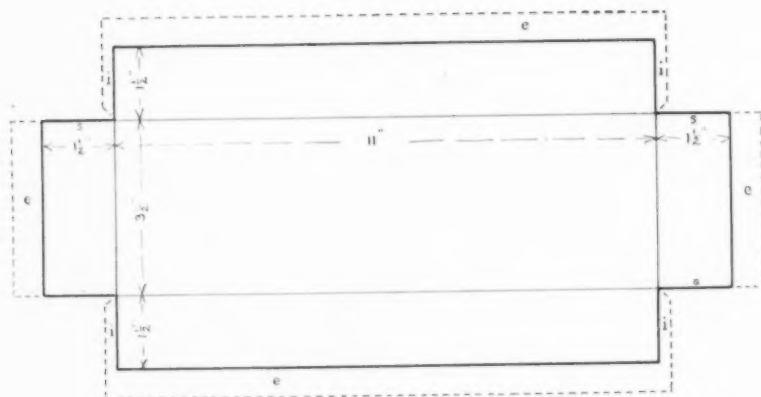
the base to make another oblong, corresponding to the largest oblong in R, but a sixteenth of an inch larger, all around. Make this oblong the basis for a new flat, sides one and one-half inches wide, as before. Score this; cut it out. Placing this upon a sheet of colored paper make a third flat, similar, but with the additions indicated by the dotted lines at R. Fold up the second cardboard flat and fasten the corners as the first were fastened. This forms the cover for the box, and will fit loosely over it. Cover this cover with the

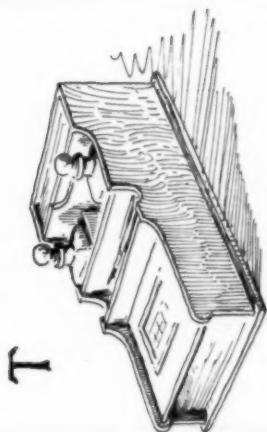


colored paper, using the paste only on the edges which turn over inside the cover (e, e, e, e), on the laps (i i i i), and on the ends (s s s s). Now cut out a piece of stiff cardboard, 3 7-8" x 11 3-8", and cover it with colored paper on one side, allowing about three-quarters of an inch for turning over the edges and pasting. Paste this base upon the bottom of the box so that no pasted edges will show. By means of an awl or bodkin, punch a row of small holes one-quarter of an inch apart, and one-eighth of an inch from the inside edges of the bottom, through the bottom and this base, and sew the two together securely with the cobbler's stitch.* Use coarse, strong thread, and pull the stitches tight. The box cover may now be put in place and removed easily.

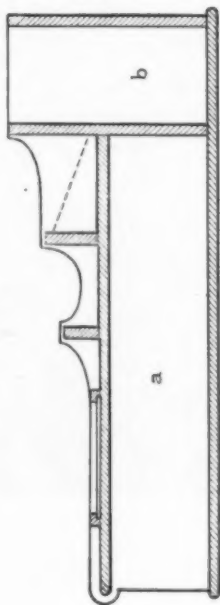
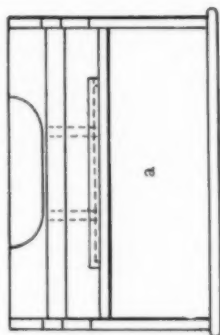
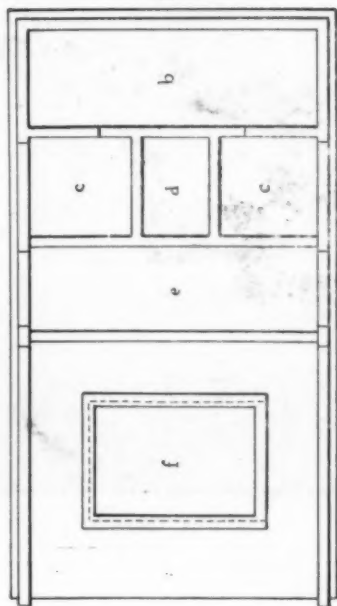
The box shown at S has no ornament. If ornament is desired it may be added by means of the brush, but it would better be very simple. The word

* This may be done with one needle as well as with two, by going across one side and back again, before taking another side.





Writing Kit.



GLOVES may be placed in a narrow oblong panel lengthwise the top, and surrounded with a simple Christmas border.

2. Make a writing kit of wood. This may be made as follows: Decide upon the size of envelopes and paper to be used, and upon the two ink bottles, red and black. Having these, plan carefully the construction and the ornament, which should be extremely simple. That shown at T has none whatever except the curved lines of the sides. The kit drawn has a place for writing paper at a, for envelopes at b, for red and black ink at cc, for stamps at d,* and for pen-holders at e. If the pen-holders are long they may rest in the hollowed ends of the compartment. The frame F is for a calendar card, which may be slipped in from the right side. This kit is of very simple construction, may be made of one-quarter of an inch stock, and put together with one-inch wire brads. Of course the design may be varied greatly in detail, if desired.



* The dotted line indicates a sloping bottom. This might be omitted and the compartment furnished with a little cover with a knob.

OUTLINES FOR RURAL SCHOOLS

By WALTER SARGENT,

State Supervisor of Drawing for Massachusetts

DECEMBER

CONSTRUCTIVE AND GEOMETRIC WORK

DIVISION 1. First four years in school.

A. Constructive work.

After the November practice, children should be able

1. To judge vertical, horizontal, and parallel lines with some degree of accuracy.

2. To draw straight lines from two inches to twelve inches in length with a ruler, and with scissors to cut to a curved or straight line already drawn on paper.

This ability is necessary to satisfactory constructive work for Christmas. The true Christmas spirit is the spirit of giving, and that should find expression in the month's work.

The programme will easily allow three lines of work which touch a wide range of interests.

1. Something made for the schoolroom.

2. Something made for the home.

3. Something made for friends.

What shall these things be? Usually, it is best to follow some proposal of the children, or ideas suggested by the particular school and home conditions of the locality. If one of these proves especially promising, choose that for the gift to the schoolroom.

So far as possible, have these things which are to be for the public benefit made by community work.

For example, suppose we have chosen circular mats for flower-pots, vases, etc. (See Fig. A in graded outline). Decide upon how many and of what sizes. Let one child draw what another is to cut out. Some can furnish suitable cloth, others heavy paper. For such a subject it is an excellent thing to have each result show the work of several children.

2. Something for home. In this case it is more appropriate for each child to make his own home gift. A book-mark with Christmas symbols, and a Christmas Greeting neatly printed on suitable paper, with a touch of

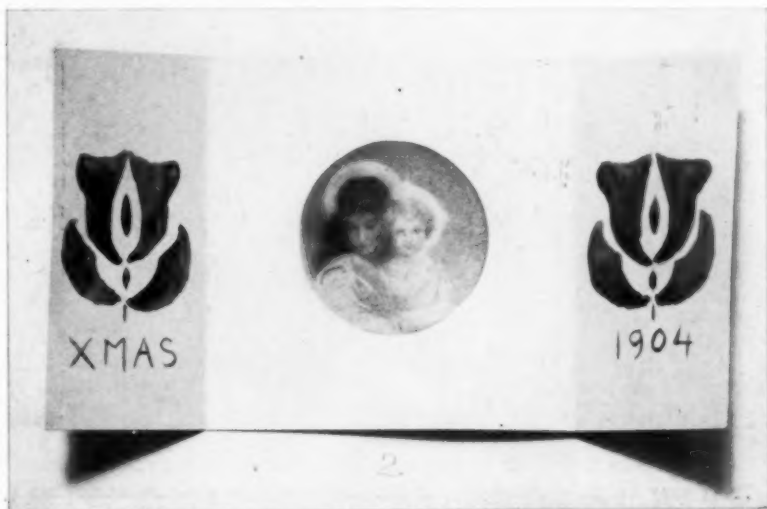


I HEAR THE BELLS ON CHRISTMAS DAY
THEIR OLD FAMILIAR TUNE PLAY
AND WISE AND SWEET
THE WORDS REPEAT
OF PEACE ON EARTH, GOOD WIFE TO
MEN

color in the initials or in a sketch of holly berries are good subjects. (See Fig. B and in the graded outline.)

3. Something for friends,—a picture well mounted on suitable paper. Fig. 2, or a cornucopia or Christmas box.

In all these the interest of the children in the intention of the gift and in making it well that it may be worthy of its purpose, is of first importance as an incentive.

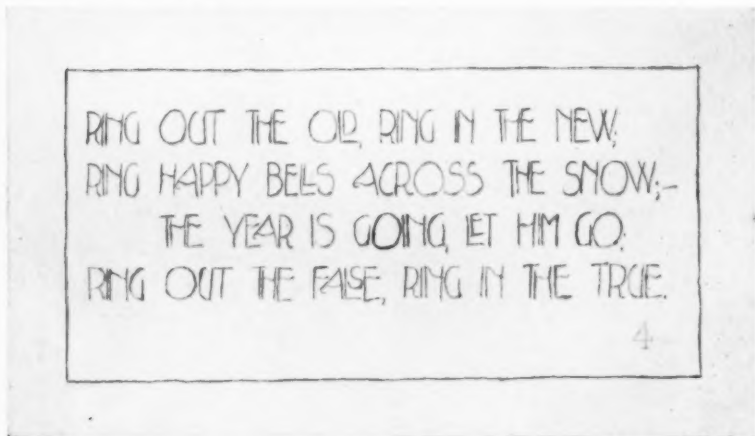


B. General use of drawing.

Have children continue to draw on paper and blackboard, to describe things of daily interest in connection with school and outside life. Make frequent use of the geometric terms, "vertical, horizontal, parallel, circle, square, angles," etc., so they may become a permanent part of the children's vocabulary.

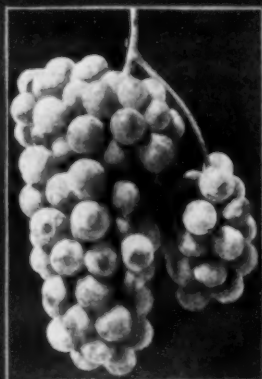
DIVISION II. Fifth to ninth years in school.**A. Constructive work.**

The same three phases of constructive work, something for the school, the home and friends, are well adapted to this division; and there is more probability of appropriate suggestion by the children, and a wider range of objects that can be made.



An excellent problem for the school gift is a design for calendar boards. These may be plain rectangles, or the shape may be modified somewhat by cutting off a little at the corners.

These may be made of cardboard or of wood, and colored or covered with burlap or denim. They should be of such size as to allow a leaf from a calendar pad, and an appropriate picture chosen each month by the children to be placed upon them. From the designs, several of different proportions should be chosen to allow a vertical, square, or horizontal picture to be well arranged with the calendar, since the boards are to be used over and over again while the picture and calendar leaf will be changed each month. Such calendar boards are excellent helps in picture study and design. Fig. 3 shows an October calendar.



October						
S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31
.

3

The home gift and that for friends may be well printed Christmas or New Year's Greetings. Figs. 4 and 5.*

B. General use of drawing.

Continue use of freehand and instrumental drawing in connection with other school work, maps and diagrams for history, geography, and arithmetic, and neat lettering in various subjects give opportunity for excellent practice. It is important that the new points gained in the special work should be applied in the general use of drawing, in order that skill may be increased by exercise, and never lost through disuse.

* Handiwork in school, if wisely directed, is a strong influence in developing Sympathetic Social Spirit and in bringing home interests into school and school interests into the home. It is a natural and valuable opportunity for training some of the virtues of good citizenship. One who is looking for them will find unexpected and delightful suggestions in any School.

HIGH SCHOOL

The second in the series of typical courses.

II. A well organized High School in a small town.

Art Courses offered by the High School of Wellesley, Mass.

1905-1906.

Conditions:

Total membership of school, 120.

Total membership of art classes, 100.

Required the Freshman year of all students.

Number of freshmen, 28.

Number of elective pupils, 72.

Time :

Forty minutes every other day.

One course counts as a "half course" (1 hour 40 minutes a week) towards graduation. If course is not passed, it must be repeated to be counted.

Courses :

I. Fine Arts. (Representation).

Freehand drawing in light and shade; color theory and practice.

II. Design.

Theory of design; applied and constructive design.

III. Construction.

Mechanical Drawing; Crafts.

IV. History of Art.

Correlated with History department; Transcribed for English department; Illustrated for Art Department.

FIRST YEAR

FRESHMEN

Required of all students. Prescribed Course. Taught in one division.

Number of pupils, 28.

I. Fine Arts.

Nature Drawing.

Color Scales and Application.

Perspective principles.
Object Drawing.

II. Design.

Applied nature motive for decoration.

Arrangement.
Color.

Pure design.

Given spots.
Original spots.
Color.

Title pages and book covers.
Printing.

III. Construction.

Illuminated mottoes. }
Picture frames. } Passe partout.
Stenciling.

IV. History of Art.*

Egypt.
Greece.
Rome.

FIRST YEAR

FRESHMEN. PROGRAMME

Fall Term.

Nature Drawing in pencil, brush, ink, and color.
Nature drawings used for decorative motive.
Motto illuminated with nature design, passe partout.
Egyptian Art Book.

Winter Term.

Color scales, analysis.
Use of complements.
Harmony.

*Written review of lecture is fully illustrated by tracings, drawing of historic unit from casts and photographs.
Is bound in a cover which is decorated with title and with ornament based on historic forms.

Harmonious combinations applied to a design of room traced from the craftsman.

Given spot design.

Original spot design.

Greek Art Book. ¶ Stencilled (spot design) cover.

Spring Term.

Perspective principles.

Outline object drawing in pencil.

Roman Art Book.

SECOND YEAR

SOPHOMORE

Elective: Number of pupils, 30—in two divisions.

Direct preparation for elective courses in Junior and Senior Years.

I. Fine Arts.

Object drawing in pencil, light and shade.

Pose drawing in pencil, light and shade.

II. Design.

Cutting of surfaces by lines.

Original abstract surface design.

III. Construction.

Geometric problems.

Freehand working drawings, views, sections, developments.

Lettering.

Crafts at option of pupil.

IV. History of Art.*

Visits to cities with emphasis placed on architectural styles,—Paris, Florence, London.

*Visit written for English department.

Sheet of tracings and drawings for Art Department. (No book.)

Home work given in problems for sketch book, which is marked separately at the end of the year, and appears as such on the report card.

SECOND YEAR

SOPHOMORE. PROGRAMME

Fall Term.

- Object drawing in pencil, light and shade.
- Copying from pencil drawings by Woodbury, etc.
- Lecture on Paris.
 - Gothic style.
 - Notre Dame.
 - Sheet of tracings and drawings.

Winter Term.

- Mechanical drawing with tools and freehand.
- Design, views, and development for two or three of the following: basket, metal tray, candle shade, pocket-book, pen-wiper, book-rack.
- Lecture on Florence.
 - Italian Gothic, The Renaissance.
- The Duoma.
 - Palaces.
 - Sheet of tracings and drawings.

Spring Term.

- Applied design for objects drawn in winter term.
- Worked out in permanent materials (at option of student) in metals, leather, raffia, etc., at expense of pupil. Substitute problem in design for those who do not wish to execute the design.
- Lecture on London.
 - Early English and Gothic.
 - Westminster Abbey.
 - St. Paul.

During the last two years, the Junior and Senior, three separate courses in art are offered, making what might be termed an elective elective. Several students elect more than one course. Conflicts are easily arranged; although in some (very few) cases it is necessary for a pupil to repeat a course in order to take drawing. Under this system the confusion is avoided which often arises in High Schools, where students are working in various mediums, and solving diverse problems at one time under one teacher.

The courses are:—

- I. Fine Arts. (Representation.)
- II. Crafts. (Design.)
- III. Mechanical Drawing.

Under present conditions no Historic Art Course is offered during the Junior and Senior years.

The plan to be carried out when possible is:—

Visits to the famous galleries with emphasis placed in schools of painting.

THIRD YEAR ELECTIVE

JUNIOR

I. Fine Arts.

Light and shade.

Charcoal from cast and object and pose.

Pen and ink. Copy from Professor Moore's plates and the famous illustrators, also from object and pose.

Landscape sketching in light and dark.

Sketch books as in Sophomore year.

II. Crafts.

Work in metals, enamel, leather, embroidery, etc., from original designs. Individual problems elected by pupil. Material used furnished at his expense.

III. Mechanical Drawing.

Projection through intersection of solids, executed in pencil, a few plates traced on cloth in ink.

Text Book. Professor Anthony's (Tufts) "Revised Mechanical Drawing." Supplemented by problems by Professor Kennedy (Harvard) and Professor Adams (Boston M. I. T.).

FOURTH YEAR ELECTIVE

SENIOR

I. Fine Arts.

Color. Review of color theory.

Scales and harmonies.

Colored crayon from object and pose.

Water color on charcoal from object and pose.
Pure water color from object, pose, and nature.
Landscape in color.
Sketch books same as Junior year.

II. Crafts.

With Juniors.

III. Mechanical Drawing.

Home work. Review of projection examples in plotting. Paper sketch books.
Inked plates or tracings.
Tintings.
Screws.
Copy from machine drawings by Professor Adams (M. I. T.), Mr. Mathison.
Machine drawings from models (freehand and with tools), or
Architectural drawings from copy.

MISS MABEL SOPER

Director of Drawing and Manual Training, Town of Wellesley.

HELPFUL REFERENCE MATERIAL

FOR DECEMBER WORK

- ALPHABETS, published by the Davis Press. Text Books on Lettering such as Brown's, Strange's, Day's, etc.
- BOOKLETS, Making of. Pupil as Bookmaker, Whittier. Book, Vol. 3, p. 93. Preserving School Work, Whitney, Book, Vol. 3, p. 405.
- CONSTRUCTION. Elementary Knife Work, Hammel. Advanced Knife Work, Hammel. (B. F. Johnson Publishing Company, Richmond, Va.)
- DEVELOPMENT OF SURFACE. Paper Folding, Hammel. Cardboard Construction, Hammel.
- DRILL EXERCISES. Straight lines and curves. New Method in Education, Tadd.
- DRAWING TO SCALE. Mechanical Drawing, Edwards, Book, March 1903. See also Working Drawing.
- GEOMETRIC FIGURES. Thompson's Manual Training Handbook, No. 1. See also Mechanical Drawing.
- GEOMETRIC PROBLEMS. Thompson's Mechanical Manual. Mechanical Drawing, Cross, Chap. II. Intentional Geometry, Spencer.
- LETTERING. The Teaching of Lettering, Perry, Book, Vol. 3, p. 196. Teaching Lettering, Daniels, Book, Vol. 4, p. 549. How to Draw Letters (block letters), Prang Text Books, IV, p. 74; V, p. 67; VI, p. 61.
- MECHANICAL DRAWING, Edwards, Book, Dec. 1902. Mechanical Drawing, Cross, Chap. I. Kit and Use, Examples of, Supplement to Book, March 1904. Measuring and Planning, Prang Text Books, IV, p. 67.
- OBJECTS TO MAKE. Haney, Book, Vol. I, p. 129; Book, Outline, Nov. 1903 and Dec. 1903. Introduction to Handicraft, Soper, Book, Vol. 3, p. 389. Supplement to Book, Nov. 1904. Outline, Dec. 1904. Problems in Woodworking, Murray. New York Outlines, Dr. Haney.
- SECTIONS. Mechanical Drawing, Adams.
- WORKING DRAWING. See Drawing to Scale. Also Augsburg Manual III, Chap. XI. List of suitable objects to draw, Augsburg Manual III, p. 203. Prang Text Books, VI, p. 61. Mechanical Drawing, Cross, Chap. III. Thompson's Manual Training Handbook, No. 2, Section VIII.

THE SCHOOL LIBRARY

The Interdependence of the Arts of Design. By Russell Sturgis.

A. C. McClurg & Co., 1905. 228 pp., 6 x 9½. 107 illustrations. \$1.50.

This delightful volume ought to have some other title. It does not attempt to show how mural decoration and sculpture are related to architecture, or how engraving is related to design for textiles; it does not even show that the same principles of design underlie architecture, sculpture, painting and decorating. It is a volume of charming observations such as only Mr. Sturgis can make, upon all sorts of art, ancient and modern, fine and applied. On page 20, occurs a sentence which would seem to indicate the aim of the book: "I propose to you that we should try and see what recent art looks like in the light cast by the older art." But comparisons between the ancient and modern are for the most part incidental. Not once does the author put the two things side by side and point out their differences so that the layman can see just why one is better than the other. After proving to the reader's satisfaction in chapter I, that it is well nigh impossible for a critic to estimate justly any modern piece of art; that all such works "will have become old, accepted or rejected, admitted to the category of works of art or by common consent excluded from it, before the critic, no matter how great his gained knowledge, will be ready to pass upon them finally," Mr. Sturgis delights and convinces the reader with a splendid passage in the last chapter on Sargent's Dogma of the Redemption. The passage begins as follows: "I saw it with absolute astonishment and with the feeling that at last the country had been so favored as to possess a really superb piece of mural decoration. In that way it is one of the finest things of modern times, able to hold its own against any composition of the nineteenth or twentieth century." The just judge and the enthusiastic lover of beauty take turns throughout the book. It is all very enjoyable and instructive. The illustrations are for the most part fresh and admirable.

Ornament and its application. By Lewis F. Day. Imported

by Charles Scribner's Sons, 1905. 320 pp., 6 x 9. 289 illustrations. \$3.25.

"Apart from its application there is no such thing as ornament. * * * The test of artistic application is that it should not appear to be added. There should be no suspicion of its having been an after-thought. It belongs by right to the design, and must be foreseen by the artist from the earliest stage of his conception. * * * Design is not a matter of emotion merely, but of logic also. * * * Applied design is always the solution of a

problem. * * * It makes never-ending demand upon common sense, a faculty which was never common, least of all among artists. * * * A process of work itself gives rise to ornament. * * * The way to get at the root of ornamental design is to ask yourself always in the presence of a satisfactory piece of work why the artist did just so? * * * There are twenty who can draw or paint for one who, when it comes to purposeful design, knows what use to make of drawing or modeling." These few sample sentences indicate the authors' point of view and his business-like style. He evidently believes in hewing to the line and letting every man dodge the chips for himself. The Teaching of the Tool, Where to Stop, Partnerships, Obedient Ornament, The Inevitable Line,—these are some of the felicitous chapter titles. The book is profusely illustrated with convincing illustrations. A comparative and explanatory index of illustrations adds greatly to its usefulness as a reference manual. It is Mr. Day's best book and probably the best text-book published on the subject. Certainly there is no better for school use.

Occupation for Little Fingers. By Elizabeth Sage and Anna M. Cooley. Scribners, 1905. 154 pp., 5 x 8. 102 illustrations in the text and 16 half-tone plates.

This little book has a definite aim. It appears in answer to the oft repeated question of teachers and busy mothers, "What can I do with my children? They want something to do." It presents definite information, and is unique in stating the exact cost of material in each exercise, whether card knotting, raffia sewing, sewing with coarse thread, paper folding and cutting, clay modeling, weaving, bead stringing, crocheting, knitting, furnishing dolls houses or constructing toys and implements. Materials are alluring. When a teacher tries to think of a new thing to be done in raffia, for example, she is dangerously near the region of the quack and the fadest. Considering the range of the material and the variety of objects described, the percentage of ugly and meretricious forms in this book is small. Moreover, the objects are for the most part, those children like to make. The book is a good one.*

Several other books recently published, dealing with various phases of school handicraft, are as follows:

Hand Work. By Jane L. Hoxie, Ethical Culture School, New York. Published by Milton Bradley Company. 50 cts.

The special good features of this book are a brief chapter on Domestic Activities for children, another on sensible and very elementary Wood Work

*See note, page 216.

—dolls furniture and other toys, and a third, all too brief, on Blue Prints. The chapter on Kindergarten Drawing is to be commended, but alas, much of that in Raffia Winding cannot be.*

Basketry, Clay, and Paper Weaving. By Arthur H. Chamberlain and others. Published by the Whitaker & Ray Company of San Francisco. 50 cts.

This is the first of a series of Educative Handwork Manuals. The best feature of this book is the chapter on clay modeling. It presents sensible suggestions and is well illustrated.*

Cardboard Construction. By J. H. Tryborn and others. Published by Milton Bradley Company. \$1.

A book of well graded exercises from which a teacher in any grade from I to IX may select work adapted to the powers of her pupils. Every exercise is well illustrated.

Colored Paper Cutting. By Martha W. Stearns. Published by the Educational Publishing Company. 25 cts.

This pamphlet presents an advance in pictorial paper cutting. It contains stories, with suggestions for cutting the illustrations from colored papers, all of which cannot but prove full of delight to primary children.*

*As announced when this School Library department was introduced two years ago, my policy is to say the best I can conscientiously about any book, and to pass over defects in silence. But occasionally I cannot bring myself to do this. Sometimes silence seems like cowardice, treachery to the cause, unfaithfulness to those who read the School Arts Book. Here are cases in point—these four books. They have one serious defect in common, namely, *wretchedly drawn illustrations*. Not all are equally bad, but many are incorrect in perspective, perfectly childish in handling, contradictory in light and shade, and disgraceful to both author and publisher. In these days such things are inexcusable. In addition to bad drawing, they show poor design. Think of a raffia top with its radiating edges to catch the wind! of a circular stamp box of raffia with a cover fastened on with a necktie as large as itself! of a handkerchief case made of "Twenty-four pasteboard disks 1 3/4" in diameter, with a 1/4" circular hole cut in the center of each"! Think of frames for half-tone pictures woven from brilliantly colored strips of paper! of frames with cob-house corners! They violate the very first principles of applied design. These are the things that vex the soul and excite the ire of those who care anything for the reputation of their profession. And they are so unnecessary! Within stone's throw of all these authors, as I happen to know, are well trained teachers of drawing who, had they been consulted, could have pointed out these failures in five minutes, and would have been thankful for an opportunity to help. If we haven't the grace to invite and accept thankfully the criticisms of our friends, we shall have to have the gift to endure the uninvited criticism of strangers. No criticism for the present seemeth to be joyous but grievous; nevertheless, afterward it worketh the peaceable fruits of righteousness to those who are exercised thereby.

HENRY TURNER BAILEY.

THE OCTOBER MAGAZINES

Booklovers

A handsome cover! The satisfactory tinting of a half-tone is a difficult thing to compass. It is not successfully done in the first articles, nor in the second. The color does not keep its place subordinate to the whole. It is more nearly satisfactory on p. 423, but that illustration is poorly drawn. The best thing in the book of the kind is on p. 476. There are some good character studies by Edwin B. Child in Mr. Paine's *Anglers of the Angler*. Don't overlook the little drawing by Carl Bong on p. 477. The color prints from paintings by Willard L. Metcalf, show him to be a landscape painter of more than ordinary skill. The best reproduction technically is the last one. The advertisement of the Aeolian Company is a rather clever piece of design.

Century

State documents are not always as readable as this *Recovery of the Body of John Paul Jones*, by General Porter. This number contains many fine illustrations from the clever sketches by Steele, to the superbly colored frontispiece by Maxfield Parrish. There are fine portraits of Shelley and Byron, pp. 915, 911. Admirable half-tones, pp. 825, 830 and 842. A. B. Frost seems to be growing in power these days. His illustration, p. 839, does not suffer by comparison with that of one of the most famous modern illustrators, on p. 846. The drawings by Katherine A. Carl for her article on *The Empress Dowager*, have a naive quality quite oriental and appropriate to the occasion. You would better plan to have that frontispiece by Parrish where you can see it every day for a while and enjoy its sumptuous colors.

Chautauquan

An oriental number. It contains pictures of the great mosque at Delhi, of the Towers of Silence at Bombay, of the great temple at Brundaban, of the wonderful Kutub Minar, the water front of Benares, the rock-cut temples of India, the temple of Heaven at Peking, and other extraordinary things in India and China.

Country Life

A double house-building number. One is lost "in wonder, love and praise" over such extraordinary photographs, and such perfect half-tones as those on pp. 605, 606, 609, 611, 612, 625-630. And such beautiful land-

scape gardening! Chair-hunting with Jeremiah furnishes illustrations useful in structural design, and Artistic Wall Decoration furnishes food for thought. Is it possible that there are people who not only admire but recommend such wall papers as three of those on p. 644? On p. 642 at the top is a noble design of ships on the high seas for children to copy and color.

Craftsman

The memorials to McKinley, of which eight are shown in half-tone, are rather cheering, on the whole. Monumental sculpture in America is improving. C. Howard Walker's article on Modern Architecture in Review, is well worth reading. Civic Art in Cleveland is another cheering sign of the times, and so also in another realm is The Gospel of Simplicity by Bertha H. Smith. The Living Room with its seven illustrations (four in color) is a sensible article, and presents a room one could live in, for a while at least, without being unhappy. Mr. Stickley's Home Training in Cabinet Work is full of suggestion for manual training classes. About the most sensible application imaginable of the ever-recurring dove-tailed-joint problem is to be found on p. 132. Have a look at the floor patterns, pp. 145-149.

Delineator

Wyeth's illustration of Emerson's famous lines:

"Here once the embattled farmers stood
And fired the shot heard round the world"

is not only worth saving for use in the patriotic exercises next spring, but is a well-composed and cleanly handled bit of painting. Dr. Maxwell of New York presents the first of two papers on education for Life through Living, with illustrations from the New York schools. The headpiece, At Spinster Farm, is a pleasing novelty, and so also is that for Little Sketches of Travel. (The torches do not help it much). Throughout the pages are scattered such skilful and original decorative accessories, that it is well nigh impossible to give attention to the pictures! Among the most notable are the Tailpiece, p. 582, the Basket of Fruit, p. 585, and the Cabinet, p. 604. The famous Hymn this month is Onward Christian Soldiers. Among the needlework are superb illustrations of things to be avoided. It is impossible to conceive of worse designs than those given on p. 640. Eliminate from the head-gear the aigrettes and other plumage, just as rapidly as possible, Mr. Delineator. You are big enough and strong enough to lead in the movement to save the birds.

Harper's

If the free kindergartens in New York have such decorations as that seen on p. 653, they are to be heartily congratulated. If they haven't, somebody ought to persuade Alice Barber Stephens to design decorations for schoolrooms. Elizabeth Shippen Green's Rebecca Mary, p. 701, is as fascinating as ever. The two color plates by Howard Pyle are sufficiently striking, to say the least. The first, the frontispiece, is almost a mural decoration. Extraordinary skilful in composition of line with its big central oval circuit compelling the eye to keep within bounds. The second, at p. 688, at first sight leads one to believe that a typographical error has crept into the title, and that "drooping" should have been "dripping," so sanguinary is the heroine. Among the most interesting plates are those by Edwin A. Abbey, pp. 721-726. These learned compositions are appreciated most thoroughly by the deepest students of Shakespeare, but any one may discover in them how completely every figure in every detail expresses a character and an occasion. There could hardly be a more instructive contrast in handling than the two plates, pp. 726 and 728. Compare the two in textures, effects of light, and expressive rendering of detail,—the hands for example. The best thing in Mr. Lawrence's plate is the rooster. He has done much better, however, with the plate at p. 736. Mr. Hitchcock's figures, at p. 752, indicate close study of character and a knack at composition, but the drawing is a little uncertain in places. Have a look at the drawings by Peter Newell and E. Ward Blaisdell, in the Editor's Drawer.

McClure's

It is a long day since this magazine has issued a number with so many illustrations of no value whatever to teachers of art. The only ones worth bringing to the attention of children are those by Alice Barber Stephens, pp. 585 and 586, those by A. B. Frost, pp. 599 and 603, and that by Blumenschein, p. 632. Even Mrs. Stephens nods when it comes to cart wheels! Notwithstanding the nondescript flowers in the foreground, Arthur Hoeber's landscape on the cover is about the best thing the number affords.

Ladies' Home Journal

The best page for the teacher is the thirty-fourth, on Good Taste and Bad Taste in Chairs. The person who is responsible for that page ought to have gone through the "needle painting" and embroidery manuscripts and illustrations with a bush scythe. "Design—and still more its application"—says

Lewis F. Day, "makes considerable demands upon the intelligence." The best lesson in technique which this number affords is upon the fifth page, the pen and ink lion and eagle, by Orson Lowell.

Printing Art

The two four-color plates are good for comparison with the average three-color work of the monthly magazines. These plates are quite as notable for their perfect register, as for their evident truthfulness in color. The advertisement competition affords ample material for studies in page arrangement, especially when supplemented by illustrations in the article on Type Composition, and those under Current Notes and Comments. De Cost Smith's Indian, at p. 109, is worth saving for his costume alone.

Scribner's

Those who have long enjoyed in photograph Chavanne's great mural decoration La Sorbonne will be delighted to find an illustrated article about it by Russell Sturgis, in *The Field of Art*. The next most valuable thing for the teacher is Miss Sarah Stilwell's charming drawing, *In October*, the very embodiment of the innocent child thief, with an unusually skilful background. The best half-tones in this number (and they are very good indeed) are by William Hurd Lawrence, pp. 410-415, and by Paul Julien Meylan, pp. 425-428. *The Shrines of the Desert* contains eight indispensable illustrations for the teacher of geography. Let the children see Blaisdell's sketches, pp. 81 and 82, in the advertisements. How much expression may be forced into a few lines!

St. Nicholas

Among the good things for primary teachers are *A Children's Celebration of Hallowe'en*, and *Totsi and the Cherry Bough* by Margaret Johnson. Mr. Caffin in his twelfth paper, *How to Study Pictures*, compares Whistler with Sargent with great discrimination. *Gunda* affords four good elephant pictures. *Queen Zixi* comes to an end with unabated charm. But the great thing in this number is the article by William Fayal Clark in memory of the famous and beloved Editor of *St. Nicholas*, Mrs. Mary Mapes Dodge.

Suburban Life

The cover-picture, little children feeding horses, will delight primary teachers on the watch for language material; so will the frontispiece, *Harvesting the Apple Crop*. The first article contains good photographs from

goats,—pictures often hard to find. There is a useful diagram on bulb-planting, p. 13, and a very good sketch of an elderly man, by Harold Brett, p. 22.

World Today

Climbing Mount Tacoma, by Ann Shannon Monroe, is well illustrated by brilliant photographs reproduced in half-tone with a tint block. Another article giving entertaining information about our own country is that entitled *Harnessing Sierra's Streams*, among the illustrations of which, two are preeminent for their picturesque beauty, and especially that on p. 1087. Two other articles of unusual interest are *The Original Manuscript of the Book of Mormon*, by Johnson Brigham, and *Minnesota's New Capitol* (five illustrations) by Katherine Louise Smith.

House Beautiful

The cover contains a chaste and dignified Colonial front door. On p. 15 is a beautiful cottage, and on p. 17 a beautiful dining room. On pp. 18 and 19, Dr. Henry Horn tells *The Story of the Chilcat Blanket*. Those interested in bric-a-bric for high school studios, would better read the article beginning on p. 44, entitled *The Russian Metal Shops of New York's Ghetto*.

Miscellaneous

The *World's Work* for October contains portraits of the sixty-one men who constitute what Sereno S. Pratt of the *Wall Street Journal* calls *Our Financial Oligarchy*. They afford ample opportunity to the student of facial expression.

The *Garden Magazine* for October is a complete manual for autumn planting, valuable to all interested in school gardens. It contains fine half-tones of *Beeches*, p. 109, of *Apple Trees*, p. 113, and of *Flowery Meadows*, pp. 118 and 127.

Dr. Haney's third article on *Applied Design* appears in the October number of the *Manual Training Magazine*, together with a few thoughts on *Wood Carving*, by Mary Rogers, and an article on *Industrial Training in Public Evening Schools*, by Charles F. Warner.

The *October Perry Magazine* in addition to the usual features, begins a series of *Living Pictures in China*, by Kate E. Kaufmann.

Good *Housekeeping* for October contains the second article on *Stenciled and Grooved Leather*, by Bertha Mirabeau (eight illustrations).

The Elementary School Teacher for October contains an article on Manual Training and Good Citizenship, which every supervisor should read, and some quotable editorial notes on the meaning of Hand-Work, by the editor, Mr. Jackson.

The October Outing has The Choicest Game Bird cover design, by Lynn Bogue Hunt, and a frontispiece by Frank Schoonover, worth the study of students of composition in the high schools.

Collier's for October twenty-first is a Gibson number. It contains reproductions of fifteen of his recent drawings.

In Park and Cemetery for October is a fine half-tone of Washington's Home at Mount Vernon, and the concluding section of Mrs. Hall's excellent and beautifully illustrated paper on the Mission of the Fountain. On p. 384 is a little cut of the Adams Monument, by St. Gaudens.



EDITORIAL.

THANKSGIVING becomes a patriotic act in November! He who quits work upon presidential proclamation should return thanks to God also. We have the same call to both. Nay, we have a higher call to return thanks. Our broad land full of good things,—Who cleared it? Our fifty states where we dwell in peace,—Who made them? Our million homes rich with the comforts of life,—Who gave them? Our splendid schools free to all, our churches, chapels, synagogues, lecture halls, where any man may worship God as he will without fear of rack or writ or even jibe,—Who made all this possible? Certainly not ourselves! The devout answer, God. Others say, our ancestors. Well, we will not quarrel over that; we will all down on our knees and thank God for our ancestors, and especially for those brave men who thanked God in Plymouth in 1621. Do you know Edwin D. Mead's "Eleventh of Hebrews?" Let me quote from it:

"By faith the Pilgrim Fathers when they were called to go out into a place which they should afterwards receive for an inheritance, obeyed; and they went out, not knowing whither they went. By faith they prepared the Mayflower. By faith they sojourned in the land of promise as in a strange country with Winthrop and Cotton and Hooker and Roger Williams, heirs with them of the same promise. For they looked for a city which hath foundations whose builder and maker is God. Therefore sprang there of them so many as the stars of the sky in multitude, and as the sand which is by the seashore

innumerable. These all died in faith, not having received the promises, but having seen them afar off, and were persuaded of them and embraced them, and confessed that they were strangers and pilgrims on the earth. For they that say such things declare plainly that they seek a country. And truly, if they had been mindful of that country from whence they came out, they might have had opportunity to have returned. But when the ship returned, at the end of the winter of death, not one went back, 'not one looked back, who had set his hand to this ploughing.' Wherefore justly might they boast, 'as one small candle may light a thousand, so the light here kindled hath shown to many, yea, in some sort, to our whole nation.'"^{*}

¶ No festival in the school year, except Christmas, presents greater opportunities for the teacher. As subjects for visualizing, what finer material have we than The Mayflower sailing into icy Plymouth harbor that December day; the Common House, about "twenty foote square," built of logs and thatched with marsh grass; the first street, according to Governor Bradford's plot; the fort meeting-house with its six cannon peeping over the wall; and such other pictures as these old documents call up.

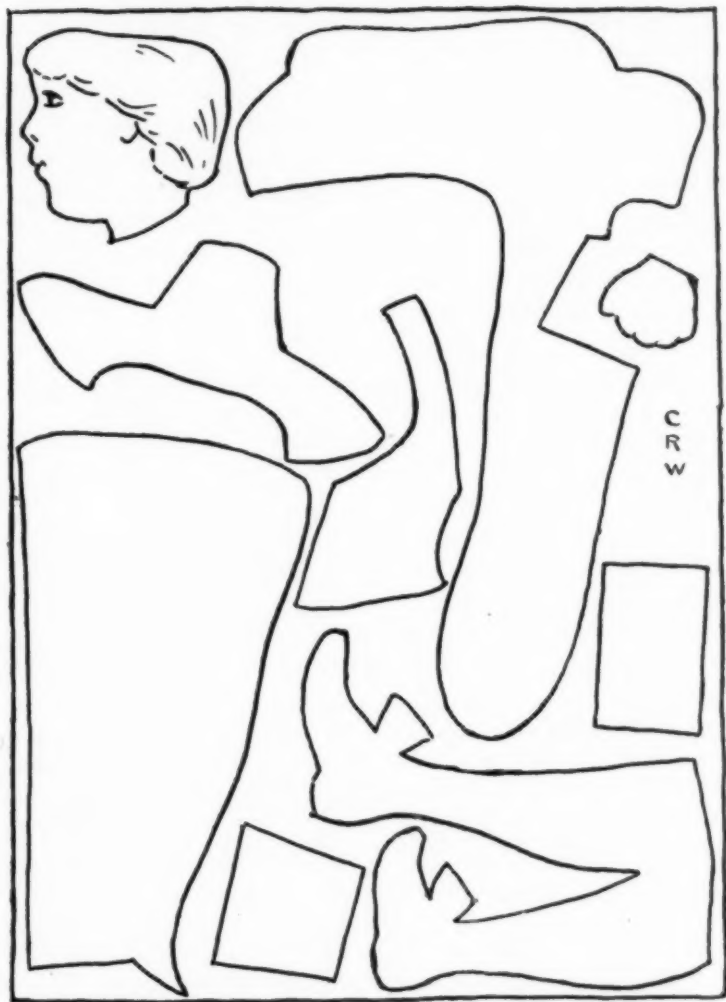
"We set the last spring some twenty acres of Indian corn (wherein Squanto was a great help, showing us how to set, fish,[†] dress and tend it), and sowed some six acres of barley and pease. Our corn did prove well, our barley indifferent, but our pease not worth the gathering."

* * * *

"Our harvest being gotten in, our Governour sent foure men on fowling so that we might, after a speciall manner, rejoyce together after we had gathered the fruit of our labours. They foure in one day killed as much fowle as, with little helpe beside, served the Company almost a weeke. At which time, amongst other Recreations we exercised our Armes, many of the Indians coming amongst us, and amongst the rest their greatest King, Massasoyt, with some ninety men, whom for three dayes we entertained and feasted; and they went out and killed five Deer, which they brought to the Plantation, and bestowed on our Governour, and upon the Captaine, and others. And

^{*}From The Importance of the Study of History, by Edwin D. Mead.

[†]The Indians used the alewives, which choked all the streams in the spring, as dressing for the land, putting two or three in every hill of corn, thus increasing the normal yield three fold.



although it be not always so plentiful as it was at this time with us, yet by the goodness of God we are so farre from want, that we often wish you partakers of our plentie."*

¶ By means of these and other literary references, pictures, sketches, and illustrations, clear images should be developed, which will make possible beautiful language papers, souvenirs, invitations, menus, and programs appropriate, "peculiarly appropriate," to the occasion. Our supplement this month contains a few samples of the Harvest and Thanksgiving material we have prepared† to help both teachers and children enjoy the season and profit by it as never before.

¶ And along with the joy of the time and the feasting should go the bracing of one's own spirit for better service. Let me quote the last part of Mr. Mead's "Eleventh of Hebrews":

"Wherefore, seeing we are compassed about with so great a cloud of witnesses, and that with so great a price this freedom has been purchased, let us lay aside every weight of sloth and selfishness * * * and let us run with patience the race that is set before us. Let us walk worthy of our great inheritance, let us be creditors of the future even as we are debtors to the past."

Even the children can be made to appreciate something of these high incentives and to produce finer work during the month of November.

Mr. Kenyon's Maps and Plans will furnish help in drawing to scale in grammar grades, Mr. Turner's Basketry and Mr. Messenger's Blotter will be welcomed by teachers of the older pupils, and all will welcome Miss Cleaves' article on Guild Work, for it breathes the new spirit, the twentieth century spirit, the spirit of co-operation for the common good.

*From "Mourt's Relation," a letter sent from Plymouth to a friend in England (probably George Morton, who married a sister of Governor Bradford) in December, 1621.

† Harvest Packet, containing sixteen plates (two of each) and an illustrated leaflet of directions, 25 cts. Published by The Davis Press.



¶ One of the best suggestions for the enrichment of the Primary work this month comes from Miss Watson of Hartford, Conn.:

As Thanksgiving approached, I found that most of the children thought of it as "turkey day," and to them it meant only a day of feasting. Here was an opportunity through the medium of drawing, to teach them the real significance of our American festival and its origin.

Children like best of all to draw pictures of children, and to make a lasting impression, I devised the plan of drawing from pattern a Pilgrim boy, which we named Perigrine White. The parts were cut and fitted together and pasted on a cardboard mount. We dressed the boy in "sad stuff" and the reason for the selection of sober colors was explained. They were delighted with the lesson, and the result was, we had a general awakening and observation was not only quickened in drawing the figure, but every lesson in drawing showed more thought put in it and they better understood the history and meaning of Thanksgiving.

The making of the Pilgrim boy requires two lessons. The material needed by each pupil is as follows: One-fourth of a 6" x 9" sheet of gray paper; one-fourth of a 9" x 12" sheet of black paper; a 2" square of white paper; a scrap of pink paper, and another of brown or red; a 6" x 9" mount of

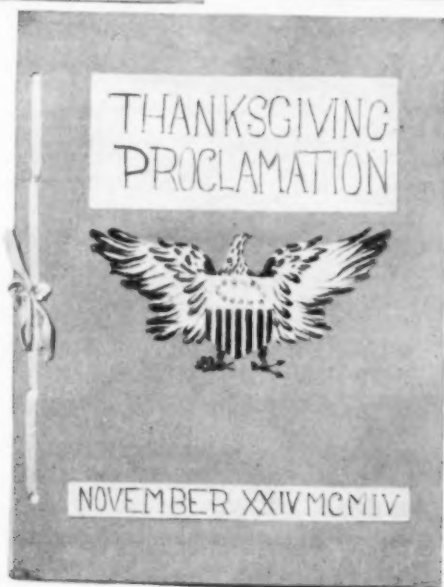
gray cardboard* darker or lighter than the tone for the dress. Distribute the necessary colored papers, patterns, and scissors to each child, with an envelope or folded paper in which to keep the parts, in the desk. For the first lesson, read the story of Peregrine White in "Stories of Colonial Children" by Mara Pratt and show the children the completed Pilgrim boy. Then all cut the parts from patterns and fit together. The pattern consists of nine pieces. Cut cape, hat, legs and feet, from black paper, collar and cuff from



white, dress from gray, hand and head from pink, and book from brown or red paper. After each child can do this, separate the parts and place them in the envelope and collect the patterns. This completes the first lesson.

Begin the second lesson by calling attention to the side view which they have of this boy and lead them to see proportions; how much space the arm occupies, length of it, how eye appears, half of face is visible, etc. Ask children to look at side view of each other, then place the finger at the root of the nose and draw it horizontally across the face to the ear, to find the position of the eye in relation to the nose and ear. This aids materially in keeping the eye from being drawn at the top of the head and in other unnatural places. Illustrate on the board how to draw the eye and hair and the lower part of the ear, which is visible. Distribute black crayon, a small amount of paste with a toothpick with which to apply it, and a gray cardboard mount. Before pasting, each child should draw the eye, hair and ear with black crayon.

*The mount has been trimmed to about $3\frac{1}{4}$ " x 9" for the illustrations to save space.



Some of last year's Thanksgiving work was very attractive, especially in color. Unfortunately the expense of reproducing such work seems hardly justifiable, but these little half-tones will give an idea of the designs. The first, a strutting turkey for ornament, is the cover of a booklet by Harold Redmond, Grade IV, Augusta, Maine. The Thanksgiving Story by Florence Smith, came from Seattle, Washington. Florence was

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nine years old and in the third grade. Willie Reardon, in a fourth grade, Rye, New York, made the third cover. Gertrude Gray, maker of the fourth, was in a sixth grade, in Hartford, Conn. The running turkey came all the way from Johnstown, Pa. It was hatched in an eighth grade. The copy of the Thanksgiving Proclamation comes from Alice B. Hoyt, grade V, Fitchburg, Mass. These are all well spaced, on the whole, and creditable to all concerned. Of course, personally, I object to the neckties; but as many teachers and all children just dote on

them—Voila! As reproduced in black and white that on the first booklet is worst, and that on the last is least objectionable. The law is that when a thing of secondary importance (the hinge of the book) becomes more attractive than the cover design itself, the time has come for the pruning knife.

Lastly, just to indicate that there are other harvest festivals and other symbols of ingathering, here is a Japanese Thanksgiving design (p. 230).

¶ One thing is meat and drink to an Editor,—a letter telling how helpful his magazine is and giving brief accounts of lessons to help enrich future numbers. Such a letter I received recently from Miss Bradley, supervisor of drawing in Gardner, Mass. Here is a paragraph from that letter, bearing on the making of illuminated texts such as that given as a frontispiece:

These girls made also some "Keep-in-sight" cards of plain or tinted water-colored paper. They chose their own quotations. The case of one girl is interesting. Her quotation, although passable, was not so serious as a quotation ought to be to be kept constantly in sight for a long time. I suggested this to her but did not ask her to change. After a day or two she came to me and said, "I took this home last week and showed it to my mother. She said I ought to have a better quotation if I am going to put so much time into it. So I have chosen another. Do you think this will do?" And upon the new one she worked until it was well done. The teacher of literature in the town might be able to render the children good service in this direction.

Having chosen their quotations the girls designed their initial letters and illuminated them. A style of small lettering was chosen to correspond. We found the Taylor-Holden sets very useful. We had also a few printed sheets showing letters in colors copied from old French manuscripts. Careful attention was given to spacing, but quite a scope for individual taste was allowed. One slight auburn-haired girl chose a quotation commencing, "Hope like a gleaming taper's light," etc. She used symbolic colors. The H, somewhat ornamental, was blue. Between the two uprights was placed a torch, the flame in orange and the handle black. The quotations when finished were placed under glass and framed "passe-partout."

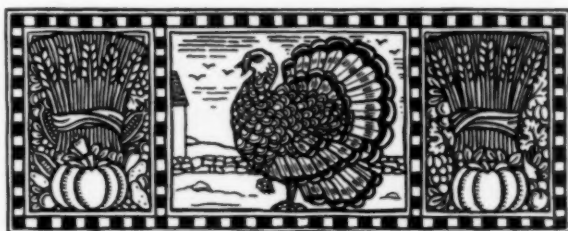
¶ If you want a dozen examples of fine hand lettering with appropriate well designed ornament, printed in harmonious colors, you would better try to get hold of a copy of the last catalog of Old Cloister Covers designed by Mr. James Hall of New York, and published by the Mittineague Paper Company of Mittineague, Mass. There is a fine, free quality in whatever Mr. Hall draws: free, because never mechanical, harsh, nor bound by convention; fine, because always well proportioned, beautifully drawn, and tasteful in every line and tone. If more of our supervisors of drawing could do some such work as this, during their leisure moments, the profession would stand higher with the great body of tax payers who furnish the sinews of war—the war against ignorance, incapacity and ugliness.

¶ Another pamphlet of even greater importance is Miss Isabel Sewall's Course in Athletic Culture, prepared for the schools of Natick, Massachusetts. I have about made up my mind to publish it entire in the School Arts Book, if Miss Sewall is willing. Think of a course, requiring a half-hour a week from the lowest grade to the highest, for the contemplation and practice of Beauty! "No drawing will be expected from the children during the period allotted to Aesthetic Culture, in order that those who find the manual part of drawing difficult may not be handicapped." Isn't that refreshing? Here is the last introductory word: "It will mean a 'long pull, a strong pull, and a pull all together,' but with Browning's interpretation of the value of beauty, 'If you get simple beauty and nought else, you get about the best thing God invents,' we shall feel that our labor is not wasted."

¶ Last summer at Knoxville, Tenn., I had the good fortune to meet many charming people, professional and other, and among them a quiet unassuming teacher by the name of Hammel, who

has done more than any other one man to introduce and make popular manual art in the southern schools. He has published, among other things, four paper covered books on Educational Manual Training; the first deals with Paper Folding, the second with Cardboard Construction, the third with Elementary Knife Work and the fourth with Advanced Knife Work. They are as simple and sensible as the alphabet itself and quite as useful. They may be purchased in Richmond, Va. The B. F. Johnson Publishing Company.

¶ The tail-piece, p. 233, is from a drawing by Mr. T. B. Hapgood, a designer by profession, whose studio is in Boston. Probably on every teacher's desk in the United States is a school book for which Mr. Hapgood has designed something. The December number will contain other examples of his work, worth studying for their simple strength and beauty. Mr. Hapgood never wastes lines; every line and spot is essential, nothing can be eliminated without injury to the whole.



THE SEPTEMBER COMPETITION

NATURE DRAWING

AWARDS

First Prize, Book, Kit, and Badge with Gold Decoration.

Mildred Kelsey, Grade VI, Middletown, Conn.

Second Prize, Kit, and Badge with silver Decoration.

Dora C. Erickson, Grade VII, Bristol, Conn.

Gertrude Lang, Grade V, West Point, Ga.

Mildred Ried, Grade V, Easthampton, Mass.

Gladys Walton, Grade VII, Tacoma, Wash.

Josie Zarkowski, Grade IV, Dover, Mass.

Third Prize, Box of Devoe's water colors and Badge.

Carl Allison, Grade VIII, Middletown, Conn.

Albert E. Baker, Grade IX, So. Ashburnham, Mass.

Helen Coyle, Grade IV, Weymouth, Mass.

John Datson, Grade VIII, Westerly, R. I.

Elsie _____, Grade I, Easthampton, Mass.

Charlie Fischer, Grade IX, No. Dana, Mass.

Bessie Hopkins, Grade VII, Marshalltown, Ia.

Esther Lundahl, Grade VIII, Bristol, Conn.

Clara B. Robinson, Grade VIII, Groton, Mass.

Inabelle Woods, Grade IX, Groton, Mass.

Honorable Mention, The Guild Badge.

Harry Banks, Dover.

Walter C. Bliss, Longmeadow.

Robert Burns, St. Peter, Minn.

Eleanor F. Butnam, Groton.

Ilsa Carter, Chicopee.

Stanley Chase, Groton.

Ruth M. Davis, Ashburnham.

Harrie E. French, Kutztown, Pa.

Elmer Haines, Middletown, Conn.

Norman Massey, Southbridge.

James McCallum, Easthampton.

Carrie Miller, North Orange.

Sattie Miller, Adams.

Dorothy M. Mitchell, Far Hills, N. J.

Margaret Prine, Rye, N. Y.

Carl Roode, Westerly, R. I.

Caroline Smith, Nantucket.

Wm. A. Thomas, Rye, N. Y.

Elizabeth Haringa, Whitinsville.
Edith Helberg, Marshalltown, Ia.
Ide Leland, Providence, R. I.
Einer Larsen, Holden.


Grace Tonry, East Weymouth.
Eric Walker, Augusta, Me.
*Flavia Ward.

APPROVAL

Verena Adams, Groton.
Fred Aitken, Brookville, Pa.
Olive Allen, Nantucket.
Archibald ———, Southbridge.
Susie Bliven, Westerly, R. I.
Mildred B. Brown, Groton.
Thomas L. Brun, Bristol, Conn.
Guy Burgess, Nantucket.
Clarence Cooley, East Longmeadow.
Cecil deBoer, Whitinsville.
Dorothy Delano, Braintree.
Sophie Frasier, East Braintree.
George Frazier, East Braintree.
Florence Gedney, Rye, N. Y.
Raymond Hale, Middletown, Conn.
Eva Hamm, Southampton.
Alton Hawkes, East Weymouth.
Lila Howe, South Ashburnham.
Albert Johnson, East Longmeadow.
Julia Keating, Southbridge.


Lee Kellogg, Marshalltown, Ia.
Roy Kienley, Easthampton.
Irma King, Orange.
Florence Liversage, Ashburnham.
Louie Mae, Tacoma, Wash.
Edith McClure, Dover.
Henry Munson, Bristol, Conn.
Charles J. Orphin, Jr., Lakewood, R. I.
Willie Porter, Dover.
Sadie E. Snyder, Kutztown, Pa.
Edwin Stewart, North Dana.
Bazil Tasker, Augusta, Me.
Raymond Thiery, Somerville.
*Florence Vallette, ———
Lena F. Vrean, Southbridge.
Smith Walker, Rye, N. Y.
Gladys Walton, Tacoma, Wash.
Mabelle Wightman, Bristol, Conn.
Willie Winberg, Southbridge.
Almon L. Woodcock, Quinapoxet.

The drawings as a whole were good. Many were tastefully mounted. DON'T ROLL them; they always arrive flat, anyhow!

 TO THE SUPERVISOR. If you continue to send hundreds of drawings, believing that your charming letter of apology makes it all right, you ought to have the pleasure of classifying, ranking and marking 5,000 sheets of drawings every second week in the month for a while. If some of you don't do what you know you ought to do we shall have to fix an arbitrary limit to the number of drawings you may send. Send the best drawings only. The teacher of any room and yourself together ought to be able to decide upon a half-dozen worthy drawings with less injustice than the jury here, ignorant of your local conditions.

* Please send address.

You will find your returned drawings marked. A red star means more than a blue star, and two red stars more than one. Drawings by pupils mentioned in the list of awards will not be returned. They become the property of the Davis Press.

 **TO THE PUPIL.** If your name has appeared in the School Arts Book, and you care anything about receiving higher honors, be sure to place somewhere **ON THE FACE** of the next drawing you send a circle about the size of a dime, and within it the letters S. A. G. This will enable us to identify you at once, and compare the drawing with your previous work. Unless you excell yourself, there can be no new honors for you.

Write your own name, grade, age, school, street, town and state on the back of your own drawing. Don't leave it to the teacher. She forgets sometimes. Ben Franklin used to say "If you want anything done, do it; if you don't, ask somebody else."

The sheets from lonely boys and girls, living in hotels, with private tutors, —boys and girls who do not know the fun of going to school with a crowd of jolly children, were received with pleasure. We want all the boys and girls in America or anywhere else, to feel that if they are interested in drawing we are interested in them, and want to help them.

The Guild Badge is "all right," so the children say. Mr. Bailey designed it for them, and he hopes every boy and girl who wins one will learn by heart the "Chambered Nautilus" by Oliver Wendell Holmes. The ship has been the symbol of enterprise and high adventure since the days of Jason. The white ship (not the black one of the pirate) sailing over the deep blue sea under a golden sky, is like the pure and brave youth who goes gaily forth, storm defying, in quest of the best things. Sail out and on, O ye children!

"Sail on, nor fear to breast the sea!
Our hearts, our hopes, are all with thee;
Our hearts, our hopes, our prayers, our tears,
Our faith triumphant o'er our fears,
Are all with thee,—are all with thee!"

